

IS GREENWICH TIME ALWAYS RIGHT? By Prof. H. H. TURNER.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES  
OF  
THE BRITISH  
BROADCASTING  
COMPANY.

For the Week Commencing  
SUNDAY, September 7th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS-BRADFORD (Relay)	
HULL (Relay)	

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OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 12s. 6d.

Mixed Thoughts on Broadcasting.

By E. V. LUCAS, the Distinguished Essayist.

ALL through the bad weather of this last summer there were grave melancholy persons—not always, but usually, men, and often men in clubs with nothing to do but ponder on disaster and find reasons for it—who attributed the foul weather and the persistence of it solely to wireless. It is true that by other thinkers other causes were found, too, ranging from the construction of the Panama Canal to the evil activities of the Labour Government, but the broadcasting theory had the most adherents. "All this monkeying with electricity," they would growlingly say, "can't be good for the world. Letting loose dangerous forces like that! If there's the devil to pay, no wonder." And so on. "And mark you," some of them would darkly add, extricating themselves with an effort from their armchairs, on the way to lunch, "and mark you, we're not at the end of it yet!"

Of course, if it is a fact that our ruined cricket season was due to broadcasting, I am against it, but that is not my chief quarrel with the invention; my chief quarrel is that it is another form of dream-drinking, another menace to the formation of character. It is the latest manifestation of our deplorable modern tendency to allow machinery to take the place of individual effort and to make the processes of thought, application, purposefulness, and all mental discipline superfluous. The piano-player and the gramophone made it a waste of time any longer to become musicians; the cinema hypnotized us into unworthy inertia, and now broadcasting comes to tickle our ears with trifles and sidetrack our brains.

I refer to the people who spend hours at the receiver. But those who have no interest in broadcasting are hit by it, too, for it is the death of conversation and repose. In no room where there is a wireless set can you, between certain times, count on a moment's peace or detachment. For fear of losing something in the programme some-

one is for ever dashing over to the funnel, someone is always made hideous by ear-pieces. (Years ago, the story goes, Herbert Spencer, the philosopher, invented ear-pieces to isolate himself at dinner parties when he had had enough of his partner's chatter. It is amusing to think that a similar arrangement should now be eagerly donned lest any chatter be missed! The only difference is that his were protectors.)



Mr. E. V. LUCAS.

I have already told somewhere the story of the boy in a country house who broke up some good after-dinner talk by bursting in, almost tearfully, with the appeal, "I do wish you'd all be quiet. They're playing 'God Save the King' at Birmingham." That occurrence may be taken as typical. If the interrupter is not a boy it is someone else; conversation is finished. Hostesses who want intellectual guests in their houses will soon have to add to their invitations the words "No Wireless."

The prevalence of broadcasting continually surprises me. Every Sunday I am more and more impressed by the good clothes of those whom we are accustomed to call "the poor," and particularly of the splendour of their younger children, but even more I am impressed, coming into London by any line that intersects mean streets, by the number of "the poor" who can afford wireless sets. It goes to show what a lot of rubbish is talked about these very fortunate people. For the real poverty of England

(Continued overleaf in column 3.)



# My Favourite Radio Song.

By Norman Allin, the Famous Bass.



MR. NORMAN ALLIN.

A SONG may be admirably suited for the concert platform and yet may not be equally successful as an item for a broadcasting programme. For instance, what might be called a favourite song of mine—although "favourite songs," in the sense that "My Pretty Jane" was a favourite song with Sims Reeves, are not much in vogue in this critical age—has been "I Am a Rover," from Mendelssohn's *Ben and Stranger*, and the gramophone record I made of it has been a success. But I would not choose it as an item for broadcasting, because of its galloping tempo. It might almost be called a "patron song," although I believe that term for a certain type of song, where the tune seems to have some difficulty in keeping up with the words, was not in existence when it was written.

## Musical That Sings Itself.

Similarly, such a fine item as Dr. Bartolo's song from *Figaro*, a song I delight to sing on the stage, is ill-fitted for the listener, for a like reason. But, on the other hand, good music which is broad and melodic is, all things being equal, ideally suitable. An example of what I mean I could not quote better instances than the two Sarastro Arias from the *Magic Flute*, two bass songs of full rich tone and easy melodic movement, which do not become blurred and unintelligible in transmission.

I must confess I am sufficiently old-fashioned to love the melodist in music. By the time these remarks are in print, for instance, I shall have visited nearly all the provincial Radio stations in Britain to sing, amongst other things, Schumann's "Dichter Lieber" (Poet's Love), which, as every musician knows, is full of melody.

What makes the grand old music of our own English Purcell as fresh to-day as spring flowers in April? Its essential quality of melody. Melody is to music what translucent pigment is to the old Italian masters of painting. The idea of the picture may be crude and archaic, but the brilliance and clarity of the colour make it the despair of the modern artist. In the same way Mozart lives. He has the wonderful simplicity of true genius. His music sings itself.

## Making Opera Popular.

On broad grounds, I would be more likely to do myself vocal justice in a song or detached aria than in opera—I mean, of course, where broadcasting is concerned. It is not so much the audience, its rapt attention or its rapturous applause, which one misses—one often misses it in any case!—when singing opera in a broadcasting studio, but rather that most necessary and helpful freedom of dramatic movement and action which one is accustomed to on the stage. Opera is, naturally, written with action in the composer's mind and eye. The music demands action, and its absence, like the absence of the spoken word in the film version of a play, is the one thing lacking. Nevertheless, there is no question that broadcasting is conducive to an increasing popularity for opera.

A woman wrote to me recently from Lancashire saying she had never seen *Der Ring* on the stage, but would certainly take an early opportunity of seeing it after hearing it at home. I was talking to a railway porter the other evening, when waiting for a late train on a deserted station. "No, sir," he said, "I've never seen an opera, but now I've heard one, I shan't be satisfied till I've seen one," and I think that woman and that porter express the determination of a large number of people who have hitherto remained ignorant of what they were missing in life.

[From time to time we shall publish articles by well-known vocalists on the songs they like best.]

## Wireless Prophecies.

### Shall We Ever Think by Radio?

IT is probable that in the near future everyone of us will find life made very much easier by the use of wireless. Radio science is making strides towards doing for our eyes what it has already done for our ears—in other words, towards seeing by wireless.

Pictures have already been sent by wireless; perfection is only a matter of time. When all these things come to pass, business men will find that they can accomplish much more with much less effort and energy. The financier, for instance, will conduct his business from his home, perhaps miles from the city, in the depths of the country. He can listen to and talk to his clients or colleagues by radio, he can see them by radio, and by radio write his letters.

### Our Thoughts No Longer Secret.

These are the opinions of Professor A. M. Low, who has written a very readable little volume entitled "Wireless Possibilities" (Kegan Paul, 2s. 6d.). Dr. Low also forecasts the invention of a telescopic camera which will take photographs and transmit them by wireless to the cinema, where thousands will be able to see what is happening miles away from them, at the same moment that it is happening.

Dr. Low goes so far as to hint that the day may come when our thoughts will be read by radio! "Who knows but that the electrical operation of thought may be reduced to a science so that our very ideas are not secret without protection?"

## Learning by Ear.

### Listening for Shorthand Writers.

THE value of listening to the shorthand writer is obvious to anyone who has sat with the 'phones on ready to take down a "talk." In an article in *Pitman's Journal*, Mr. Arthur Bowes makes some interesting remarks on the subject.

"Accent and diction in spoken language are of paramount interest to the shorthand writer," he says, "and in this respect the student who continuously hears only the language spoken in his own part of the country is at a disadvantage. He grasps without effort the intended words. But when the wireless brings him its messages they are more cosmopolitan in their vocal character. They may be tinged with the accents of Scotland, Ireland, America, of Lancashire or Yorkshire, or, very often, of that effeminate version of the language commonly heard in the South of England."

### Your Friend the Dictionary.

"After a time he learns that in the first syllable of a word which sounds to him like 'prednal' the vowel must be written as a 'first-place' one; such phrases as 'now glad to hear' he learns to translate into their true English pronunciation."

"One very practical way in which the messages may be utilized by the student is for him to keep a critical ear on the pronunciation of words and, noting them at the time, to verify their accuracy afterwards in the big, fat dictionary which is his steadfast friend."

## Mixed Thoughts on Broadcasting.

(Continued from the previous page.)

you must go to a higher social stratum: the people who can't afford new clothes, and cinemas, and wireless are not "the poor," but those who, with depleted incomes and an increased cost of living to face, have to keep up appearances. "The poor" deny themselves nothing.

\* \* \* \*

All new inventions do harm to some industry or other. Gunpowder must have been a serious blow to the bow and arrow trade, while when printing came in, the poor scribes had to go out. The discovery of gas hit the candle-makers pretty hard, just as the invention of matches had damaged the chippers of flints. The rise of the cinema meant the fall of many theatres and music-halls, and the entry of the gramophone can have done no good to the pianoforte firms; and now I don't suppose that the gramophone people are over-pleased with broadcasting.

\* \* \* \*

In a house in Buckinghamshire where I was staying recently everyone, at the moment for which they had been waiting, began to dance, not to any instrument in the room, but to the strains of the band at the Savoy Hotel in the Strand, thirty-five miles away. In ten thousand houses the same impulse probably was setting other couples capering. The tune lasted longer than an ordinary gramophone record, nor did anyone, at the close, have to leap across the room to remove the needle. It is true that gramophones can be carried about (oh, the gramophones on the river!) and started at pleasure at all hours, and the tunes can be chosen for oneself, whereas broadcast music is to be had only at fixed hours and according to programme; but I am in no doubt as to the rivalry now, and the increased rivalry that is coming, for inventors are implacable.

\* \* \* \*

Does the conductor of the Savoy Band, I wonder, think about those myriad feet? But what a power to wield!

\* \* \* \*

I listened in a market train the other day to two country men who were discussing the new invention. One had installed it, and the other had not. "I'll tell you two good things about it," said the devotee. "You get the time from Big Ben every night at ten o'clock and you can do without the newspapers." Before very long, I should guess, the supercession of newspapers will be widespread. Never complete, of course, because there must always be things in the paper which could not well be either communicated by wireless or rightly apprehended by a listener; but the record of the chief events of each day is likely to be more and more conveyed in the new way, to the total satisfaction of subscribers. There may even follow from it a reaction against reading and writing—such are the dangers of the mechanization of life which we are now encouraging!

\* \* \* \*

All the same, when I was driven, as I was recently, over the Berkshire Downs, along remote and desolate roads at the back of Wantage, and passed a small farmhouse miles from the nearest station, and noticed the tell-tale rigging overhead, I realized that broadcasting can on occasion be more than a frivolity, it can be a friend. I was glad to think that this forlorn household had the benefit of it. I hope that wireless is being fitted to lighthouses and, even more, to lightships.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## No New Suburban Station.

IN a recent issue of a contemporary it was suggested that the B.B.C. had selected a site for a new 1,600 metres station in a North London suburb. No site, however, has even been considered, nor will be until the Post Office decision regarding the erection of such a station has been communicated to us. In anything that is done the interests of the public will have first consideration.

## New Times for Weekday Transmissions.

Beginning on September 28th the new times for weekday transmissions will be as follows—

7 p.m.	First News.
7.10 p.m.	First Talk.
7.30-9.30 p.m.	Programme.
9.30 p.m.	Second News.
9.40 p.m.	Second Talk.
10 p.m. and onwards.	Programme.

(Sunday arrangements remain unchanged.)

## Popular Old-time Tunes.

The success of the first Veterans' night programme by the Veterans of Variety, given at the London Station on July 31st, has induced London to prepare a similar programme for September 10th. From 8 p.m. to 9.40 p.m. on that date a special selection of popular old-time tunes will be given under the chairmanship of Mr. Willie Rouse, the programme being prepared by Mr. Robert Chignell. In addition to the re-engagement of Miss Ray Wallace and Mr. Charles Coburn, Mr. Jay Kaye will give selections from Dan Leno's successes, "Buying a House" and "The Huntsman." These items were selected by the late King Edward, on one occasion when Dan Leno gave a performance at Sandringham. Mr. Frank Wood will give impressions of Albert Chevalier, Eugene Stratton and other well-known stars.

## "Black Eyes" in Dutch.

An hour of the same programme will be given by the "Stars of Variety," including Tom Costello and Marie Collins. When the former Veterans' Programme was given, Mr. Charles Coburn sang in Dutch the chorus of one of his most popular songs, "Two Lovely Black Eyes." He was interested to learn shortly afterwards that he was heard clearly in Amsterdam.

## Broadcasting Ouida's Plays.

After the play *Under Two Flags*, by Ouida, was produced by Mr. William Maerady and broadcast from the Birmingham Station in June last, some hundreds of letters of appreciation were received. As a result of its broadcast popularity, Mr. Harold Raynor, whose Repertory Company of players has been appearing in Birmingham for some months, received over five hundred letters requesting him to include *Under Two Flags* in his repertoire during his present successful season. In response to these requests, Mr. Raynor produced the play in

Birmingham during the week commencing August 18th with considerable success.

On September 12th *Moths*, by Ouida, is being produced by Mr. William Maerady at the Birmingham Station, by arrangement with Mr. Harold Raynor.

## Another Query Programme.

On September 20th the London Station will give another Query Programme. Listeners will again be invited to submit a draft of the programme to the London Station Director, complete with the names of the artists, items, and name of the announcer, as it would ordinarily have been published in *The Radio Times*. The most successful entrant will be awarded a prize of Five Guineas, and two other prizes of Two Guineas each will be given. The five most successful competitors will be invited to spend an evening at the London Studio. The portion of the programme concerned in this competition will be that broadcast between 8 p.m. and 10 p.m.

## Director of the Cape Town Station.

Mr. C. H. King, who was at the London Station for some time, and has lately been assisting the Station Director of Cardiff, sailed for South Africa recently to take up the position of Director at the new broadcasting station at Cape Town. Mr. King hopes to inaugurate a feature which should be of interest to the younger generation—namely, an interchange of letters between British and South African child-listeners.

## A Play for the Microphone.

There are distinct signs of the evolution of a new technique for the broadcast play, and Cardiff's production of *Disclosure*, on September 5th, is an interesting development in this direction. The play, written by Captain Ivor McClure, D.S.O., and O. Wyndham, deals with international intrigue in an up-to-date setting and the machinations of a scientific schemer provide a thrill which is sustained till the call of "curtain."

## The North of England Musical Tournament.

We regret that in our issue of August 8th in the Newcastle programme for August 16th we wrongly described certain of the winners in the North of England Musical Tournament who contributed to the Newcastle programme on that date. Miss Jennie Townsley was described as "Tied First Open Pianoforte Class." This was an error and should have read "Second in Quick Study in Open Pianoforte Class." The winners of the first prize in this latter class were Miss Evelyn Barrow and Miss Annie Armstrong, who tied. Again, Mr. Norman Curry was incorrectly described as "First Prize Winner in Open Baritone Class," instead of "Second Prize Winner," the winner of the first prize being Mr. George Magnay. Miss Fiona Macdonald was the prize winner in the "Advanced Pianoforte Open Class."

## A Prophecy Fulfilled.

On Tuesday, September 9th, Major-General Wright, C.M.G., will broadcast from Cardiff the story of a miracle of modern engineering, "How water was brought from the Nile into Jerusalem." It is a story of dogged perseverance in the face of almost insuperable difficulties of Nature, and throws an interesting sidelight on our activities in the Near East during the War. In the early part of 1917, with the Turks repulsed from the Suez Canal, a new objective presented itself in the conquest of Southern Palestine, but with every advance of our forces the problem of maintaining the water supply became increasingly serious, and Major-General Wright accepted the task of providing a water-pipe to follow our army into the desert.

Kantara, a village on the Suez Canal, was chosen as the base for this undertaking and was quickly transformed into a railway and water terminus. Hundreds of miles of piping had to be laid and tons of stone transported from distant quarries for the building of reservoirs. But in an incredibly short time the pipe was smoothly performing its function and steadily advanced until, culminating in the fall of Jerusalem, it reached the heart of the Holy City.

There is an old Arab saying that when the Nile should flow into Palestine, a prophet from the West would drive the Turks out of Jerusalem, and this modern achievement is the romantic fulfilment of the ancient prophecy.

## "Wireless Waves" Competition Result.

In our issue of August 15th, we published a picture of four listeners entitled "What Are the Wireless Waves Saying?" and offered a prize of a five-guinea crystal set to the reader who sent in the best answer to this question. The winner is Mr. F. J. Lindley, 73, Cross Flatts Street, Beeston, Leeds, whose answer was "Health Notes—'and the best treatment for obesity is two light meals a day only.'"



WIRELESS EDUCATION.

"Ow did ye like Beethoven's 5th Symphony last night on the old crystal?"  
"Bit too 'ackneyed, old boy! 'Ad it three times in the last six months."



# The Despairing Musician.

Tchaikovsky, the Moody Russian. By R. D. S. McMillan.



P. I. TCHAIKOVSKY.

WHAT influence makes the intellectual Russian the slave of despondency? Not only in the country's literature impregnated with it to the extent that perhaps not even Edgar Allan Poe was so remorselessly morbid as Tolstoy, Gogol, or Turgenev, but also in music one might be as venturesome as to assert, were there not exceptions.

that typical Russian melody is a dirge of bleak despair. And the crown of chief exponent of this despair might fittingly adorn Tchaikovsky.

## A Life Without Pleasure.

It is doubtful if Tchaikovsky experienced any conscious pleasure, apart from the joy of creation, in the total expression of his morbidity; and we may take it for granted that it was the only work of which he was capable, being the articulation of suggestions as they occurred to him in a non-voluntary process over which he had no control. In other words, it was all quite natural to him, and we cannot point to any external influences in his life, unless perhaps in later years, which might have turned his thoughts into such channels as made him the mouthpiece of "melancholy in all her sov'ran moods."

His opera, *The Oprichnik* (completed in 1874), is an example of this side of Tchaikovsky's genius, and it would be a hard task to discover anything more gloomy and tragic even among Shakespearean dramas. It is interesting to recall in this connection that *Hamlet* captured Tchaikovsky's fancy to the extent that he wrote incidental music to it, and was attracted to it again and wrote a fantasia-overture upon it.

## Genius in Poverty.

Born on May 7th, 1840, Peter Ilich Tchaikovsky was a civil servant in St. Petersburg before he embraced music as a career. We are told that when at the age of twenty-two he started to take classes in music, he showed so little inclination for serious work, he was such a dilettante, that his teacher was anything but impressed by him, and it was not until some time had elapsed that the youthful musician began to feel the call of his art and became aroused from his lethargy. His indifference giving place to a really creative and individualistic interest. To maintain himself, he took to teaching, and at the age of twenty-six we find him acting in this capacity at Moscow Conservatoire. He was glad of the post, for previously his earnings as a teacher had totalled the munificent sum of five shillings a month! He was forced at this latter-mentioned period of his career to wear the cast-off clothing of his wealthier friends.

His earliest works aroused keen criticism from his friends, particularly N. Rubinstein, and so repeated were his disappointments in this direction that the wonder is he did not lose heart.

His symphonic poem "Winter Day Dreams," the work that we now know as his first Symphony, was perhaps the best of this early work, yet it, too, came in for its share of strictures. His first opera, *The Fiddlers*, begun when he was twenty-six, was so unfavourably criticised that the disheartened youth burnt most of it, and a similar fate befell some other works. Gradually, however, musical

circles in Moscow began to appreciate his power.

In 1878 occurred a curious incident in Tchaikovsky's life. He had been hungering for the wherewithal which would render him sufficiently independent to enable him to retire and compose in peace. And like some good fairy appeared one who was to be instrumental in bringing about the realization of the composer's dream. This good friend was a woman, who, however, at first insisted upon keeping her identity a secret. She was a Madame von Meck, and the composer, in dedicating one of his works to her, terms her "My good friend." This romantic episode had its dramatic counterpart in a happening which was to have a much more important, and tragic, effect.

## A Mysterious Marriage.

Up to 1877 the even tenor of Tchaikovsky's way had been practically undisturbed except by occasional mental crises in relation to his art. In that year, however, he took a quite unexpected step, for he suddenly got married. What is more, he did so out of pity for a girl who had confessed in a letter that she loved him! The whole affair reads like some story in fiction—and to add piquancy to the mystery there is the remarkable fact that the name of the girl he married is unknown.

The marriage was a disastrous failure, a fact which arouses little surprise when we remember that Tchaikovsky, writing of the subject, remarked: "To live for thirty-seven years in congenital antipathy to marriage and then suddenly to be made a bridegroom without being in the least charmed by the bride—that is something horrible!" He went through with the ceremony because: "No one can escape his fate, and my meeting with that girl was fatal." A few days after the marriage, Tchaikovsky came to a full realization of the blunder he had committed, and he tried to solve the problem by standing in an ice-cold river with the water up to his neck in the hope that he would catch pneumonia!

## The Sealed Document.

Whether we shall ever learn the cause of the parting, or for that matter the full story of the marriage, it is impossible to say; but probably some fresh light will be shed upon the mystery by the document which was left by Tchaikovsky's great friend, Kaubkin, which is not to be opened until 1927.

Following the marriage and parting, the composer's health broke down, and not long after, thanks to the financial help from his benefactress, he took a house at Klin, whither he went to a retirement which in later years was to become complete. In time they came to call him "The Hermit of Klin." During this later period—in 1893, to be exact—he wrote his beautiful Sixth ("Pathetic") Symphony.

## Attacked by Cholera.

Although he was not yet an old man—he was fifty-three—the shadows were beginning to fall. In this year he so far emerged from his solitude as to visit England, where he received the degree of Doctor of Music from Cambridge University. Two years before he had visited the United States and in 1888 he had gone on a concert tour of Germany. In the autumn of the year in which he came to England he was attacked by cholera, and on October 14th the world learned that he had surrendered his soul to Eternity. Of the actual passing we know little—yet probably it was as he wished, that he should thus unobtrusively meet his end.

[On Saturday, September 13th, a popular Tchaikovsky programme will be broadcast from London.]

# "My Lady Molly."

The Story of the Opera.

[This comedy opera will be broadcast from London on Thursday, September 11th (S.B. to all Stations). The following synopsis of the work will enable listeners to follow it with increased interest.]

THE scene of Act I. is the courtyard of the Coverdale Arms, in the middle of the eighteenth century. The servants are preparing for the Meet of the Coverdale Hunt. LIONEL BLAND enters, asking if a letter has come for him. It is from Alice Coverdale, whom he loves, and says that her father intends betrothing her to Captain Romney. Lionel sings "There is a little maid I know." The Landlord ushers in ALICE and her governess, Mlle. MIRABEAU. Lionel urges Alice to resist her father.

MICKEY O'DOWD, Captain Romney's servant, enters. Song (Mickey) "Ye serve a man for a few years." Lady MOLLY MARTIN-GALE and her maid HESTER now arrive. She will await Capt. Romney, whom she loves, and whose betrothal to Alice she wishes to prevent. She sings "Oh, I'll greet him soft and low." Mickey puts into Lady Molly's head the idea of dressing in the captain's clothes and presenting his letters of introduction to Sir Miles Coverdale, who has never seen him.

Sir MILES COVERDALE and the Hunt now ride in (General Chorus). His daughter appears with Lionel, who protests that he loves her. Alice refuses to be betrothed to the Captain. (Song "The Merry Medical Maid.") Sir Miles is so upset that he refuses to hunt that morning. (Ensemble.) Captain HARRY ROMNEY now arrives. Mickey persuades the Landlord the newcomer is a desperate character. Lionel picks a quarrel with the Captain (Duet) and they go off to fight.

Lady Molly enters in the Captain's clothes and is introduced by Mickey to Sir Miles and Alice. Mickey tells the squire that a certain highwayman (Romney, of course) will impersonate the Captain and carry off his daughter. Lionel and Romney return, and when the Captain names himself, Sir Miles sees in him the villain of Mickey's plot. Lionel and the captain are arrested by Officers of the Peace.

The scene of Act II. is the drawing-room of Coverdale Castle, where the servants are ushering in the last arrivals to Sir Miles' betrothal party. (Chorus.) Alice sings, "I mean to be a good girl now." Sir Miles tells Lady Molly the "false" Romney is safely locked up. She perceives that Alice is falling in love with her in her disguise, and sends Mickey with a letter to Romney. Mickey tries to find out from Mlle. Mirabeau where Romney is imprisoned. She puts him off. Mickey is fairly caught by the designing Frenchwoman. Lady Molly wishes she could see Romney alone. (Song "Once too often.") Alice comes in to her and declares her affection. Lady Molly is led to disclose herself.

The officers bring in Romney, for whom Mickey promises to be responsible. Mickey discloses Lady Molly's impersonation. Romney sings "There's an eye that is watching me." Lady Molly enters. Romney draws his sword from his "rival." She faces him, as Lionel enters. He wishes to interfere. It is for him to fight this rival to the hand of Alice. Alice comes in and rushes to defend her darling "Harry." Lionel is hurt and threatens to chastise his rival, Lady Molly. The tumult has attracted Mickey and Hester, who announces the arrival of Sir Miles. Sir Miles comes in.

Judge Romney is announced. The Judge tells Sir Miles he has been called by letter, intimating that an impostor is impersonating his son. This leads to a general explanation, and the three pairs, Alice and Lionel, Lady Molly and Romney, Mickey and Mlle. Mirabeau, are happily united at the final curtain.



## EVENTS OF THE WEEK.

SUNDAY, September 7th.

LONDON, 3.0.—Band of the Royal Military School of Music. S.B. to Newcastle.

LONDON, 9.0.—Vladimoff's Balalaika Orchestra.

BIRMINGHAM, 9.0.—An Evening with the Composer, Mackenzie.

BOURNEMOUTH, 8.50.—Symphony Night.

CARDIFF, 8.40.—Beauty in Music and Song.

MONDAY, September 8th.

LONDON, 9.20.—First Night of Pavlova Season. Act II. of the Ballet, "Don Quixote." S.B. to all Stations.

TUESDAY, September 9th.

LONDON, 8.0.—An Hour with Easthope Martin.

CARDIFF, 8.0.—"The Glamour of the East."

NEWCASTLE, 8.0.—Violin and Piano-forte Recital by Albert Sammons and William Murdoch.

ABERDEEN, 8.30.—Ancient and Modern Scotch, Early English and Italian Songs. S.B. to Edinburgh.

WEDNESDAY, September 10th.

LONDON, 8.15.—Pavlova Season. Act I. of the Ballet "Don Quixote."

BIRMINGHAM, 8.0.—"La Fille de Madame Angot," a Comic Opera by Lecoq.

NEWCASTLE, 8.0.—Schubert Evening.

ABERDEEN, 7.31.—Violin and Piano-forte Recital by Albert Sammons and William Murdoch.

THURSDAY, September 11th.

LONDON, 8.0.—"My Lady Molly," a Comic Opera by G. H. Jessop and Sidney Jones. S.B. to all Stations.

FRIDAY, September 12th.

BOURNEMOUTH, 8.30.—Programme of the Works of Berlioz, Liszt, and Wagner.

MANCHESTER, 8.0.—Chamber Music.

GLASGOW, 8.15.—Plantation Memories.

SATURDAY, September 13th.

LONDON, 8.0.—Popular Wagner-Tchaikovsky Programme.

BIRMINGHAM, 8.0.—Programme of Mirth and Melody.

CARDIFF, 2.0 and 7.30.—"5WA'S" Garden Party, relayed from Sophie Gardens.

ABERDEEN, 8.45.—"On the Death of the Duke of Wellington," by Lord Tennyson. Music by Sir Charles Villiers Stanford. Spoken by R. E. Jeffrey. S.B. to Edinburgh.

A LAW has been recently passed in Germany ordering the installation of a wireless set on every aviation landing ground, which will allow for reception of meteorological bulletins from all parts of Europe and for communication with passengers in the aeroplanes.

A LISTENER in Algiers, using a crystal receiving set, has heard "5XN," the B.B.C.'s high-power station at Chelmsford, and the station was heard with almost perfect clarity. The distance between the station and Algiers is roughly 1,000 miles, a world's record.

WIRELESS with wires is the latest American development. For some months programmes have been broadcast over the electric lighting wires at Staten Island, New York. It is hoped that in the near future it will be possible to send several programmes over the same wires at the same time! The programmes are received by placing a plug in a lighting socket and attaching it to a small receiving set.

## PEOPLE IN THE PROGRAMMES

"I Must Dance!"

ON September 8th the incomparable dancer, Mme. Pavlova, will open a season at Covent Garden, and part of the music on the first night—and also on September 10th—will be broadcast.

Mme. Pavlova decided to become a dancer when she was quite a little child. She was taken by her mother to see a ballet. The dancers fascinated her, and she exclaimed, enthusiastically, "Oh, mother, that's what I want to do. I want to be a dancer, too. I must dance. I'll never do anything else when I grow up."

So determined was she that before she was ten she entered the Imperial School of Dancing in St. Petersburg, and studied under M. Petitpas, who danced with Taglioni and the great dancers of the past. And when the curtain fell after her *début*, the old dancer put his hand on her head and said, "My child, you are the only woman fit to dance in Taglioni's shoes," so impressed was he with her performance.

A Singer From Africa.

A BASS singer who is a favourite with listeners is Mr. John Van Zyl, who is to sing at Bournemouth on September 10th and at London on September 11th.

He made his public appearance in Kimberley at the age of eighteen. When only twenty he won the Eisteddfod open to all Africa, and since then he has appeared in every important centre in the South African continent.

In 1918 Mr. Van Zyl came over to England on a health trip and studied at the Royal Academy of Music.

Since then he has appeared at most of the principal concerts in England.

"An Infant Prodigy."

MISS BEATRICE BELLINI, the pianist, who is playing at the London station on Sunday, September 7th, has been a regular wireless performer ever since the early days.

Miss Bellini tells an amusing story about a wealthy, but uncultured, woman who had a little girl who could play a number of tunes on the piano. One day a friend called, and, noticing the piano, asked if either of them could play the instrument.

"Oh, yes," said the fond mother, "Mary plays beautifully."

The visitor said she would be delighted if the little girl would play for her. Mary did so, much to the secret amusement of the visitor, who was a doctor of music.

The visitor then herself played on the piano, giving renditions of Wagner, Mozart and Chopin.

The same evening the mother of the "precocious" youngster remarked to her husband:—

"Of course, Mrs. Blank is not a bad player, but not at all as clever as my Mary. She had to use all the fingers of both her hands, but Mary could do it all with one finger."

The Lights that Failed.

A GREAT deal of interest was aroused over John Henry's recent exploit—broadcasting from an aeroplane. It is not generally known that the genial Yorkshireman began his career as a reporter in his native town of Wakefield, but he is a born entertainer, and after the war he took up music-hall work with marked success. His advent as a wireless "star" was hailed with enthusiasm by listeners everywhere, and to-day his popularity is unbounded.

During his years on the stage John Henry has had many amusing experiences. On one occasion he was at a London music-hall when the lights failed. He asked the manager if he could go on then, and although quite in the dark, he kept the audience in roars of laughter for fifteen minutes—until they found some candles.



(1) Mme. Pavlova; (2) Mr. J. Van Zyl; (3) Miss Beatrice Bellini; (4) John Henry.

Making the Flute Popular.

AN instrument which is far less popular in this country than it ought to be is the flute. That is probably because there are so few first-class flute players. Listeners who heard Mr. Joseph Slater the other day will agree that he is one of the best flautists before the public, and that the flute sounds particularly well over the wireless.

Mr. Slater began to play the flute when he was only ten years old, and he has appeared at many of the leading London and provincial concert halls. He has made a special study of Mozart's flute concertos, which he considers to be the finest ever written.

Her Idea.

MR. SLATER'S ambition is to see the flute as firmly established as a solo instrument in this country as it is on the Continent.

As showing how little the flute is appreciated by some people, Mr. Slater tells an amusing story. After one of his performances, an old woman in the audience turned to her neighbour and remarked: "How beautiful! But I wonder that he does not learn to play a musical instrument!"

The Mayfair Singers.

THE MAYFAIR SINGERS, Charles Harper (alto), Edward Gooding (tenor), Fred Pilgrim (baritone), and Walter Millard (bass), owe their existence as a male-voice quartet to Mr. H. L. Balfour, conductor of the Royal Choral Society, who in 1918 selected professional choristers for a West-end church now famous for its music, and brought these four together.

In addition to singing unaccompanied madrigals and part songs, the Mayfair Singers, with the assistance of Miss Gladys Carrie, are frequently responsible for the hymns and anthems broadcast from the London Station on Sunday evenings; and they are also sometimes heard individually as soloists.



# WIRELESS PROGRAMME—SUNDAY (Sept. 7th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.  
Programme by  
**THE BAND**  
of the  
**ROYAL MILITARY SCHOOL OF MUSIC.**  
Kneller Hall.  
Under the Direction of  
Lieut. H. E. ADKINS, Director of Music.  
OWLYADYS NAISH (Soprano),  
BEATRICE BELLINI (Solo Pianoforte).  
*S.B. to Newcastle.*

The Band.  
Quick March, "Carry On" ..... Weston  
Fantasy, "Songs of the Gael" ..... O'Donnell  
3.25. "Solving's Song" ..... Grieg  
"Queen of the Night's Song" ("The  
Magic Flute") ..... Mozart  
Pianoforte Solo.  
Fantasy in F Minor ..... Chopin  
3.45 (Approx.)—Mr. B. IFOR EVANS, Lec-  
turer in English Literature, the Victoria  
University, Manchester, on "A Great  
English Conversationalist—Dr. Samuel  
Johnson."

The Band.  
Symphony No. 5 in E Minor ("From the  
New World") ..... Dvorak  
(a) Adagio-Allegro; (b) Allegro vivace.  
Hymn, "God of Our Fathers" ..... Dvorak  
(Note: Antonin Dvorak was born Septem-  
ber 7th, 1841.)

Soprano Songs.  
"Serenade" ..... Sinding  
"I Will Extend There" ..... Casals  
Pianoforte Solo.  
Rhapsody No. 6 ..... Liszt

4.35. The Band.  
"Invitation à la Valse" ..... Weber  
"A Children's Overture" ..... Quilter  
"Ride of the Valkyries" ..... Wagner (1)  
Announcer: J. S. Dodgson.

5.0-5.30.—**CHILDREN'S CORNER** *S.B. from Manchester.*

5.30.—Anthem, "Judge Me, O God" ..... Mendelssohn (11)

Hymn, "Again the Lord's Own Day is  
Here" (A. and M. 35).  
The Hon. and Rev. JAMES ADDERLEY,  
M.A., Vicar of St. Anne's, Highgate:  
Religious Address.  
Hymn, "Rejoice To-day With One Accord"  
(A. and M. 378).

## 6.0. Musical Programme.

**VLADIMOFF'S BALALAIKA ORCHESTRA.**  
ROBERT EASTON (Bass),  
RITA SHARPE (Solo Violoncello),  
CHARLES LEGGETT (Solo Cornet).  
The Balalaika Orchestra.

"Love's Sorrow" (Russian Song) Vladimoff  
"Sylvan Grove Has Been Whispering All  
Night" (Folk Song) ..... arr. Vladimoff  
"Souvenir de Gatchina" (Waltz) Andreeff  
"Fly, My Falcon, to My Sweet Home"  
(Folk Dance) ..... arr. Vladimoff  
Violoncello Solos.

"Serenade" ..... Senuille-Salmon  
"Oriental" ..... Cesar Cui  
"Schlunsmied" ..... Schumann  
Songs.

"Arise Ye Subterranean Winds"  
Percall (11)  
"How the King Went Forth to War"  
Kuenemann

Cornet Solo.

Serenade ..... Schubert  
The Balalaika Orchestra.

"Pava" (Maiden's Dance from Russian  
Ballet) ..... Pomean

"Lovely Night" (Vals Intermezzo)  
Louis Gunne

"Chanson Triste" ..... Tchaikovsky  
"Romero" (Tango) ..... Penno (7)

Violoncello Solos.  
"Le Cygne" ..... Saint-Saens

"Serenade" ..... Piarat

10.0.—**TIME SIGNAL FROM GREENWICH.**  
**WEATHER FORECAST and GEN-  
ERAL NEWS BULLETIN.** *S.B. to all  
Stations.*

Local News and Station Announcements.

10.15. Songs.  
"Hybris the Cretan" ..... Elliott  
"At Grendon Fair" ..... Paul Marie  
Cornet Solo.

"Il Bacio" ..... Arditi  
The Balalaika Orchestra.

Chorus of Peasants from "Prince Igor"  
Borodin

"Bacchus" (Merry Folk Dance)  
arr. Andreeff

10.45.—Close down.

Announcers: R. F. Palmer.

## BIRMINGHAM.

3.0-5.0. **THE STATION PIANO QUINTET:**  
FRANK CANTELL (1st Violin),  
ELSIE STELL (2nd Violin),  
ARTHUR KENNEDY (Viola),  
LEONARD DENNIS (Violoncello),  
NIGEL DALLAWAY (Piano),  
ANDREW SHANKS (Baritone).  
Quintet.

Selection, "Sylvia" ..... Delibes-Tarnay  
Waltz, "Sousvent Méditation" ..... Fuchs  
Songs.

"Arm, Arm Ye Heave" ("Judas Mac-  
cabeus") ..... Handel (11)

"The Overcoat Song" ("La Bohème")  
Puccini

"Give To Me The Life I Love"  
Vaughan Williams

Quintet.  
"Hymn to the Sun" ..... Rimsky-Korsakov

"In the Silent Night" ..... Rachmaninov  
Waltz, "Pas des Fleurs" ("Nella")  
Delibes

Songs.  
"Blow, Blow, Thou Winter Wind"  
Quilter (1)

"Helen of Kirkconnel" ..... Traditional  
"The Pipes of Pan" ..... Elgar (1)

Quintet.  
Slavonic Dance No. 1 ..... Dvorak

"Melody" ..... Dances  
"Mystic Beauty" ..... Fuchs

Selection, "Philemon and Baucis" Couand  
Announcer: J. C. S. Patterson.

5.0-5.30.—**CHILDREN'S CORNER** *S.B. from Manchester.*

5.30.—Hymn, "When All Thy Mercies, O My  
God" (A. and M. No. 517).

The Rev. J. IVORY CRIPPS (Baptist  
Church, Hagley Road): Religious Ad-  
dress.

Hymn, "Love Divine, All Loves Excell-  
ing" (A. and M. No. 520).

An Evening with Mackenzie.

**THE STATION SYMPHONY ORCHESTRA.**

Conductor: JOSEPH LEWIS.  
EMILY BROUGHTON (Soprano),  
JAMES HOWELL (Bass).

Orchestra.

Overture, "Britannia" ..... (15)

Scotch Rhapsody No. 2, Op. 24 ("Burns")  
(11)

Soprano Aria.  
"Gentle Dove, Thy Voice is Sad" ("Co-  
lomba") ..... (11)

Orchestra.  
"Benedictus" ..... (11)

Bass Song.  
"The Old Grenadier" ..... (11)

Orchestra.  
Ballet Music and Rustic March from "Co-  
lomba" ..... (11)

10.0.—**WEATHER FORECAST and NEWS.**  
*S.B. from London.*

Local News.

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0-4.45. **BAND OF H.M. ROYAL ARTILLERY**

and  
APRIL PENDARVIS (Vocalist).

Relayed from South Parade Pier, Southsea.

5.0-5.30.—**CHILDREN'S CORNER** *S.B. from Manchester.*

5.30. Choir of Richmond Hill Congregational Church.

Choirmaster, H. Watkins  
Hymn, "God of Our Fathers" ..... Blanchard

5.35.—The Rev. O. R. BRADFORD, St. Cle-  
ment's Church: Religious Address.

5.45. Choir.  
Anthem, "Behold, God is Great"  
Naylor (11)

## Symphony Night.

EVLYN HOWARD JONES (Piano Solos and Concertos).

MAY BLYTH (Soprano).  
**THE WIRELESS ORCHESTRA:**

Conducted by  
Capt. W. A. YEATHERSTONE.

Orchestra.  
1st and 2nd Movements, "Jupiter" Sym-  
phony ..... Mozart

9.10. May Blyth.

"Die Lorelei" ..... Liszt  
Evlyn Howard Jones.

Part of Concerto No. 1 in B Flat Minor  
Tchaikovsky

9.35. May Blyth.

"Ocean, Thou Mighty Monster" ..... Weber  
Evlyn Howard Jones.

9.45. "Humoresque" ..... Tchaikovsky  
Preludes from Op. 11 ..... Scriabin

"Gopak" ..... Moussorgsky  
"Valse Caprice" ..... Brahms

10.0.—**WEATHER FORECAST and NEWS.**  
*S.B. from London.*

Local News.

10.15. Orchestra.  
Finale, "Jupiter" Symphony ..... Mozart

Meditation, Op. 32 ..... Glazounov

10.30.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

3.0-4.30. **THE STATION SYMPHONY ORCHESTRA**

Conductor, WARWICK BRAITHWAITE.  
GLANVILLE DAVIES (Baritone).

I. Orchestra.  
"Three Heroos" ..... Carr

(1) O'Leary, V.C.; (2) Captain Oates;  
(3) Warnford, V.C.

II. Glanville Davies.  
"Thy Hand in Mine" ..... Frank Bridge

"Love Went a-Riding" ..... Frank Bridge

III. Orchestra.  
"Suite Pastorale" ..... Smetana

(1) "When the Hawthorn Blooms";  
(2) "Poppies and Cornflowers"; (3)

"The Autumn Moon"; (4) "Holly  
and Mistletoe."

IV. Glanville Davies.  
"Linden Lea" ..... Vaughan Williams (1)

"Silent Noon" ..... Vaughan Williams

V. Orchestra.  
"Flower Solos" ..... Benjamin

"Siegfried Idyll" ..... Wagner

VI. Glanville Davies.  
"The Blind Ploughman"

"The Call" ..... Coningsby Clark  
Herbert Oliver (8)

VII. Orchestra.  
Selection, "A Life for the Czar" Glinka

Announcer: C. K. Parsons.

5.0-5.30.—**CHILDREN'S CORNER** *S.B. from Manchester.*

5.30. Choir of The Church of St. James  
the Great.

Hymn, "Pleasant are Thy Courts Above"  
J. Smith

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 446.



# WIRELESS PROGRAMME—SUNDAY (Sept. 7th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Anthem, "Seek Ye the Lord" ... *Roberts*  
The Rev. LAWRENCE THOMAS, M.A.,  
Curate of St. John the Baptist, first of the  
Weekly Talks on "Spiritual Energies in  
Daily Life." Subject, "Poise."  
Hymn, "Be Thou My Guardian and My  
Guide" ... *W. B. Gilbert*

## 8.40. Beauty in Music and Song.

THE VIRTUOSO STRING QUARTET.

Vocalist, HERBERT HEYNER.

I. Movement from Posthumous Quartet  
Variations from Quartet in G Major,  
"The Emperor" ... *Haydn*  
II. Herbert Heyner.  
Mystical Songs, with Quartet  
*Vaughan Williams*  
III. Three Nocturns ... *Chopin*  
IV. Herbert Heyner.  
"The Birds of Bethlehem" ... *Wolff*

V. String Quartet in G Minor ... *Debussy*  
10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London. Local News.*  
10.15.—Close down.

Announcer: E. R. Appleton.

## MANCHESTER.

3.0-5.0. THE MANCHESTER CITY POLICE  
BAND.

(By Permission of the Chief Constable.)  
Conductor: EDWARD WORMALD.  
FLORENCE HOLDING (Soprano).

Band.  
Grand March, "Entry of the Gladiators" ... *Fuchs*  
Overture, "Masaniello" ... *Auber* (1)  
Duet for Cornets, "Ida and Dot" ... *Loary*  
Selection, "Carmen" ... *Bizet*  
Florence Holding.  
"Ave Maria" ... *Schubert*  
"Whither" ... *Schubert*

Band.  
Selection, "Lobengrin" ... *Wagner* (1)  
Percussion Solo, "The Deep Blue Sea" ... *Brewer* (1)  
Soloist: P. C. Wood.  
Selection, "Aida" ... *Verdi*

Florence Holding.  
"Autumn" ... *G. Alison-Crompton* (1)  
"Deh vieni, non tardar" ... *Mozart* (1)  
Band.  
Selection from the Works of Verdi  
*arr. Godfrey*  
Chorus, "Hallelujah" ... *Handel*

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

7.30. THE "2ZY" ORCHESTRA.

ELEANOR LOMAS (Soprano).

Orchestra.  
Overture, "Coriolanus" ... *Beethoven*  
"Meditation" (Lux Christi) ... *Elgar*  
"Suite Espagnole" ... *de Arce*  
Intermezzo, "Nails" ... *Debussy*  
Eleanor Lomas.  
"The Fairy's Lullaby" ... *Needham* (1)  
"The Feast of Lanterns" ... *Bantock* (4)  
"The Red Sarafan" ... *Varlamoff*

Orchestra.  
March, "Pomp and Circumstances" (No. 1)  
*Elgar* (1)  
Overture, "Oberon" ... *Weber*  
Symphony in B Minor ... *Schubert*

9.10. ALFRED ROWBOTTOM (Baritone).  
"Our God is Marching On!" ... *Sanderson* (1)  
SIDNEY G. HONEY: Talk to Young  
People.

9.30.—"At Even ere the Sun was Set" (W.M.  
1916).  
The Rev. JAMES ADAMSON, M.A.,  
P.Sc.: Religious Address.  
"Eternal Father, Strong to Save" (W.M.  
1907).

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London. Local News.*

10.15. Eleanor Lomas.  
Recit. and Aria, "With Verdure Clad"  
("The Creation") ... *Haydn*  
"Lord, Save Me" ... *J. H. Adams*  
10.30.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

3.0-5.0.—Programme: *S.B. from London.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

6.30-7.45. RELIGIOUS SERVICE.

Relayed from  
THE CHURCH OF DIVINE UNITY.  
Preacher: The Rev. H. BARNES.

OLIVE TOMLINSON (Piano).

ELLA TOMLINSON (Violin).

A. J. BULL (Cello).

ARCHIBALD ARMSTRONG (Baritone).

ELIZABETH HENDERSON (Soprano).

9.0.—Miniatures 4, 5 and 6 ... *Frank Bridge*

Baritone Songs.

"Over the Land is April" ... *Quilter* (4)

"Anacreontic Ode" (Op. 12) ... *Walker* (15)

"My Captain" ... *Scott* (4)

Sonata in A for Violin and Piano (Solo)

(Movements 1 and 2) ... *César Franck*

Soprano Songs.

"Bredon Hill" ... *Butterworth*

"Rhubarb from The Clearings" ... *Walker*

"Gentle Dove, Thy Voice is Sad" ... *Mackenzie*

Pianoforte Solos.

Nocturns in G ... *Chopin*

Study in F ... *Chopin*

Study in D Minor ... *Chopin*

Violin Solo.

Chaconne ... *Vivaldi*

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London. Local News.*

10.15.—"For All the Saints" ... *Faughan Williams*

10.30.—Close down.

Announcer: R. C. Pratt.

## ABERDEEN.

Relayed from Glasgow.

CHRISTINE SHEPHERD (Contralto).

A. B. DUNCAN (Baritone).

THE WIRELESS ORCHESTRA.

Orchestra.

March, "Cornelius" ... *Intermezzo*

Christine Shepherd.

"But the Lord is Mindful of His Own" (1)

"O Rest in the Lord" ... *(1)*

A. B. Duncan.

"Is Not His Word Like a Fire?" (1)

Airs { "Elijah" ... *(11)*

"It is Enough" ... *(11)*

Orchestra.

Cantata and Scherzo from Odelet

for Strings.

Christine Shepherd.

"Greeting" ... *(11)*

"Autumn Song" ... *(11)*

"Alone" ... *(11)*

A. B. Duncan.

"For the Mountains Shall Depart" (1)

Airs { "Consumes Them All" ("St. Paul") ... *(11)*

Orchestra.

Overture { "Return from Abroad" ... *(11)*

"Helvidius" ... *(11)*

Christine Shepherd.

"Woe Unto Them" ("Elijah") ... *(1)*

"Son of the Sleepless" ... *(11)*

"Evening Song" ... *(1)*

Orchestra.

Overture, "Son and Stranger" ... *(1)*

"War March of the Priests" ("Athalia") ... *(1)*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

Mozart Evening.

MARIE MURRAY (Mezzo-Soprano).

BURNETT FARQUHAR (Solo Flute).

NANCY LEE (Solo Violin).

THE WIRELESS QUARTET.

8.30.—Concerto for Two Pianos.

8.50. Songs.

"Evening Thoughts" ... *(1)*

"Lullaby" ... *(1)*

9.0. Hymn 236 (Church Hymnary).

The Rev. G. C. MILNE, Woodside Congrega-

tional Church: Religious Address.

Hymn 459.

9.20.—Concerto for Flute in G.

9.45. Songs.

"Love Letters" ... *(1)*

"Contentment" ... *(1)*

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London. Local News.*

10.15.—Concerto for Violin in G ... *(11)*

Quartet.

Selection of Hymns, Ancient and Modern.

10.30.—Close down.

Announcer: A. M. Shinnie.

## GLASGOW.

At Home with the Wireless.

JEAN SUMMERS (Soprano).

LEWIS CLWIE (Baritone).

THE WIRELESS QUARTET.

Quartet.

Overture, "Fingal's Cave" ... *(1)*

Scherzo, "A Midsummer Night's Dream" ... *(1)*

Soprano Songs.

Arias { "Jerusalem, Jerusalem!" ("St. Paul") ... *(1)*

"I Will Sing of Thy Great Mercies" ... *(1)*

Quartet.

Two Movements, "Italian" Symphony ... *(1)*

Soprano Songs.

Aria, "Hear Ye Israel" ("Elijah") ... *(1)*

"On Wings of Song" ... *(1)*

"Infelice" ... *(1)*

An Hour with Grieg.

Quartet.

Suite, "Sigurd Jorsalfar" ... *(1)*

Baritone Songs.

"Two Brown Eyes," Op. 5, No. 1.

"My Thoughts are as the Mighty Hills,"

Op. 5, No. 4.

"I Love Thee," Op. 5, No. 3.

Quartet.

Fantasy, "Reminiscences of Grieg" ... *arr. Godfrey*

Baritone Songs.

"Cradle Song," Op. 2, No. 1.

"Sonnet," Op. 2, No. 3.

"She is So White," Op. 18, No. 2.

"The Post's Last Song," Op. 18, No. 3.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

6.30-8.0. RELIGIOUS SERVICE.

Relayed from

ST. ANDREW'S WILLOW ACRE

EPISCOPAL CHURCH.

ALFRED PIOTON (Solo Flute).

JOHN DICKSON (Solo Cello).

WILLIAM OILCHRIST (Tenor).

Flute Solo.

"Bagatelle" (Unaccompanied) ... *De Jong*

Suite for Piano and Flute.

"Five Impressions of a Holiday" Op. 7

*Eugene Goossens*

Tenor Songs.

"Vale" ... *Kennedy Russell*

"The Cloths of Heaven" ... *Dunhill* (14)

Cello Solos.

"Chant de Menestrel" ... *Glasgow*

"Harlequin" ... *Popper*

Flute Solo.

Suite, "Trois Poésies" ... *Island Revell*

Tenor Songs.

"Nest Thee, My Bird" ... *Wallace* (1)

"Songs My Mother Taught Me" ... *Dunhill*

Cello Solos.

Souvenir ... *Dalla*

Papillon ... *Popper*

Tenor Song.

"Ave Maria" ... *Back Gossard*

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London. Local News.*

10.15.—Close down.

Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 453.



# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## The Golden Age of the Sailing Ship.

**HULLO, children!**

Here is another very interesting talk about sailing ships by Mr. W. J. Bassett-Lowke.

I am going to tell you something of that time which has been described as the Golden Age of the sailing ship. There were, of course, many kinds of sailing ships. Most important of all were the big men-o'-war, and the large sailing ships whose sails, generally speaking, were square, and carried athwart the mast. Then there were the fore-and-aft-rigged crafts, the schooners, yachts, brigs, bargues, etc., which carry peaked head-sails and triangular main-sails and all the other variations of the old-fashioned square sail.

### How England Sailed.

For ocean-going vessels the square rig had proved best, but with the growth of coasting, fishing, and yachting it was found to be too clumsy for smaller boats. In the middle of the sixteenth century, therefore, the Dutch invented what is known as the fore-and-aft rig.

At one time the French stood superior to any European Power in the art of shipbuilding; but the English were never far behind them. Whenever they could, they studied the lines and construction of the foreign ships. If they ever happened to capture a crack French man-o'-war, they carefully noted its design and any improvements it could show which made it superior to our own ships.

The best example of this type of man-o'-war is Nelson's famous flagship, the *Victory*, which was built in 1765. Many of you will have seen

this fine old ship in Portsmouth Harbour. Her length is 186ft., her beam 52ft., and her tonnage 2,162. The *Victory* may be taken as a typical man-o'-war of the eighteenth century.

At the beginning of the nineteenth century the largest and finest merchant ships on the seas belonged to the East India Company. The



The world-famous "Cutty Sark," which was the fastest ship in the world, fifty years ago.

old East Indiamen were splendid ships. They had great tiers of sails and were much finer in their lines and easier to handle than the men-o'-war of this time. But their bows, instead of being sharp, were round and bluff, and this, of course, made them very slow, much slower than was really good for trade.

Very soon, however, there appeared on the seas ships with a clipper bow—that is, a wedge-shaped bow—that clef through the waves instead of just hitting them like the old-fashioned East Indiamen. These were invented by the Americans, who proceeded to improve their ships still further by altering the shape of the stern so that instead of holding the dead water, the ship slid through it cleanly and without resistance.

The object of the Americans was to sail every other craft off the seas and to capture the carrying trade of the world. They very nearly succeeded, but the English shipbuilders awoke to the danger just in time, and started to build clippers which were even better than the splendid American flyers. From the English shipyards during the eighteenth-fifties some of the finest sailing ships the world has ever seen were launched. They were built of teak planking with iron frames and very big spars. A few years later, we started to build our sailing ships of iron, partly on account of a shortage of English oak, partly because iron meant a saving of about a third on the weight of the hull, but mainly because, as ships became longer, the wood lacked the necessary strength.

### Broke All Records.

The two fastest clippers ever built were the *Sir Lancelot* and the *Thermopylae*. But perhaps the most famous of all the clippers was the *Cutty Sark*, which broke all the records in 1870, running home from Shanghai with out her rudder, which had been carried away in a terrific storm. The *Cutty Sark* is still in existence, and is at present lying in Falmouth Harbour. She is being used as a training ship for boys for service in the mercantile marine.

## THE SAINT AND THE SILVER BELL.

By E. W. LEWIS.



AFTER they had spent a week on Exmoor, taking a different walk each day, and each one lovelier than the last, Uncle Harry and Isobel set off in Roger, the car, for Dartmoor; Sabo, on the bonnet as usual. The country was very beautiful, and the distance was not great, so they went lazily and roundabout, and came towards evening to a place called Okehampton, which is on the edge of the moor. It was a nice town, but they pushed on for a few miles until they came to a smaller place where there was a jolly inn, and there they stopped for the night.

When Roger was being washed down at the garage door early next morning, a boy passed up the street, munching an apple, and turned aside to have a look at him. Evidently, he was a clever lad, who knew a good deal about motor-cars, and he immediately began to ask Sabo questions about Roger, none of which Sabo could answer.

"You're a nice chap," said the boy, "sitting all day on a car and knowing nothing about it."

Sabo was annoyed at his ignorance, and tried to turn the tables on his questioner. "How old are you?" he asked. "I shall be twelve next month," said the boy. "And you've lived here all your life?" said Sabo. "I was born here," replied the boy. "And do you know," Sabo asked, "why this place is called by its name?" And when the boy said he didn't know, Sabo smiled.

So Sabo told him. "A very long time ago, before there were any motor-cars, or any railways, and long before that, all round about here was wild moorland, just rocks and forest. In the valleys and the green places there may have been a few farms here and there; but there were hobgoblins in the forest, and at the top of the hill there, where the rocks are, a holy man lived all by himself."

"He was a saint," said Sabo. "He spent his life in saying prayers for himself and for the world; and he built a little church out of the rocks on the hilltop to pray in, and so that anybody else, who cared to do so, might come and pray with him, he had a silver bell which hung in the little tower of the church, and he rang it several times every day."

"Funny, him having a silver bell," said the boy. "I wonder where he got it from?"

"That I can't say," said Sabo. "Certainly the hobgoblins did not give it him, for they were wicked creatures who hated the saint and his bell and his prayers. They would have got rid of him, if they could; but were afraid to do him any harm because he was a holy man,

So they took the silver bell down from the little tower, and carried it away with them, as they went westward towards the sea. But it brought them very bad luck. So, when they got to the sea, they sold the silver bell to some pirates, as savage as themselves, who were a terror to everybody who lived on that coast."

"The pirates took the bell and put out to sea. But hardly had they left the shore when a great storm arose. The ship was driven upon the rocks, and broken to pieces. All the pirates were drowned. But, by a miracle, the bell did not sink to the bottom of the sea, but was cast upon the shore."

"There it was found one day by an old man. He knew that it was the bell which belonged to the holy man, for the story of its being stolen had spread through all the land. So he put it on his cart, and brought it back to the saint, who blessed him."

"Many years have passed since then. The hobgoblins have gone. Villages and towns have sprung up all over the moor; and the very name of the saint has been forgotten except by the very few. His little church on the hilltop has long since fallen in, and is now nothing but a pile of rocks and boulders, as you can see. But among those rocks there is still a wonderful stone which has the bell in it."

"I don't believe a word of it!" said the boy.

"Go and see for yourself," said Sabo. "Take a hammer with you, and strike the boulders; and, if you have luck, you will strike one which will ring under the hammer with the sound of a bell. And that is why this place is called by its name."



# WIRELESS PROGRAMME—MONDAY (Sept. 8th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

## LONDON.

- 4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio, "Workshops of Famous Men: (3) Dickens at Gade-hill," by Caroline Huchan. Fiona Faldia (Soprano). "How Tea is Grown," by M. Walsh.
- 6.0-6.45.—CHILDREN'S CORNER.
- 6.45-8.55.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. C. WHITAKER-WILSON on "The Powers of Sound." *S.B. to other Stations.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—AN EVENING OF PLAYS. *S.B. to all Stations.*  
(For particulars see centre column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- Announcer: J. G. Broadbent.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Anne Sanders (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Twins' Corner: Uncle Felix on Naval History."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Capt. A. A. ABBOTT on "Sports: (3) The Sword and Swordplay in Europe—Late Period."
- Local News.
- 7.30-8.0.—Interval.
- 8.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

- 3.45-5.15.—The "SBM" Trio: Reginald S. Mount (Violin), Thomas E. Hingworth (Cello), Arthur S. Marston (Piano), Ethel Marsh (Meezo-Soprano). Talks to Women: Gipsy Sketch, "The Painting of Ellenda" (Betty Gillington).
- 5.15-6.5.—CHILDREN'S CORNER.
- 6.5-8.15.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 8.15-8.45.—Scholars' Half-Hour: J. Scattergood, F.R.O.S., on "India and Her Peoples."
- 7.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: John H. Raymond.

## GARROFF.

- 3.0-4.30.—Light Orchestral Concert.
- Vocalist, TOM DICKENS ALEXANDER (Baritone).
- THE STATION ORCHESTRA.
- I. "Three Folk Dances" .. Boughton (2)
- "The Leaves Be Green" .. Purcell (2)
- II. Songs.
- "Friend o' Mine" .... F. Weatherley (1)
- "The Rose Will Blow" .... Wilton King
- III. Orchestra.
- Ballet Music from "The Betrothal" Gibbs (2)
- IV. Songs.
- "Dream Tryst" .... Codman (1)
- "Trumpeter" .... A. Dix (1)

## DRAMA AND BALLET.

S.B. to all Stations.  
8.0-9.20.

## THREE SHORT PLAYS.

### "The Boatwain's Mate."

by  
W. W. Jacobs and H. C. Sargent.

Cast:  
Mrs. Waters (Landlady) at "The Beehive" .. ESMÉ BERINGER  
George Benn (An Ex-Boatswain) .. DRELCOURT ODLUM  
Ned Travers (A Retired Soldier) .. GEORGE COOKE  
Scene: The Bar at "The Beehive."  
Time: 10 p.m.

### "A Minuet."

A Little Play in Verse by Lucia N. Parker.

Cast:  
The Marquis ..... FISHER WHITE  
The Marchioness ..... PHYLLIS PANTING  
The Canon ..... GEORGE COOKE

### "The Philosopher of Butterbiggins."

by  
Harold Chapin.

Cast:  
David ..... R. E. JEFFREY  
Lizzie ..... JEAN STURROCK  
John ..... ALFRED GIBSON  
Scene: John Bell's Tenement House at Butterbiggins.  
Produced by R. E. JEFFREY.  
Interludes by the Wireless Trio.

## PAVLOVA SEASON.

(First Night.)

Relayed from the  
Royal Opera House, Covent Garden.  
8.20-9.50.

Act II. of the Ballet,  
"DON QUIXOTE."  
(First Performance in Great Britain.)  
10.5-10.45.  
Music of Divertissements.

- V. Orchestra.  
Suite, "Old King Cole"  
Vaughan Williams (2)
- VI. Songs.
- "An Old Garden" .... Hope Temple (1)
- "Ennisthorpe" .... Godfrey Nutting
- VII. Orchestra.
- Two Interludes from "Falstaff"  
Elgar (11)
- (1) "Jack Falstaff, Page to the Duke of York";  
(2) "Gloucestershire, Shallow's Orchard."  
Announcer: A. H. Goddard.
- 5.0-5.45.—"SWAN'S" "FIVE O'CLOCKS";  
Talks to Women. Edith Williams (Soprano).
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-8.45.—"The History of the Drama"—(VI),  
by Edith Lester Jones.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*
- Mr. H. KENDRICK on "Suburban Poultry Keeping—Housing."
- Local News.
- 7.30-8.0.—Interval.
- 8.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: C. K. Parsons.

## MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF HOUR: Ethel Radebffe (Soprano).
- 3.15-5.0.—BRITISH GUIANA MILITARY BAND.  
Relayed from the Municipal Gardens, Southport.  
Conductor, Capt. A. FAWCETT.
- March, "The Gladiator" .. .. . Sousa  
Overture, "Marmadella" .. .. . Ford

Selection, "La Gioconda" .... Ponchielli  
"Barceuse de Jocelyn" .. .. . Godard  
Ballet Music ("Faust") .. .. . Gounod  
Interval.

Selection, "Merry England" .... German  
Suite de Ballet, "Coppelia" .... Delibes  
Spanish Serenade, "La Paloma" .. Yradier  
Intermezzo, "On the Bosphorus" .. Lincke  
Three Dances from "Nell Gwyn" .. German

5.0-6.0.—CHILDREN'S CORNER: followed  
by Boys' Brigade, Boys' Life Brigade,  
and Church Lads' Brigade News.

6.30-6.45.—W. E. FORD, Esq., of Manchester  
University Museum, "The City of  
Manchester, its Origin and Development."  
(2) "The Romans Build a Fort."

7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*

Local News.

7.15.—JUPITER MARS (Entertainer).  
Selections from his Repertoire.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Muriel Plant (Solo Pianoforte), Doris  
Dickens (Soprano), Edward T. Stewart  
(Bass).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly  
News Letter. Elsie Latham, B.A., on  
"Rouen."
- 5.15-6.0.—CHILDREN'S CORNER.  
BILLY EWER and PARTNER.  
Solo Saxophone and Rag-Time Pianist.
- 6.0-6.30.—Scholars' Half-Hour: Mrs. G. Burns  
on "The Migration of Birds."
- 6.30-6.45.—Boys' Brigade, Boys' Life Brigade,  
and Church Lads' Brigade News.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*
- Mr. B. B. KAYNE on "Florence Nightin-  
gale."
- Local News.
- 7.30-8.0.—Interval.
- 8.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: W. M. Showen.

## ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless  
Quartet and Florence Leonard (Soprano).  
Feminine Topics: Miss F. G. Mordaunt  
on "Everyday Life in Athens."
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*
- Mr. C. WHITAKER-WILSON. *S.B. from London.*
- Local News.
- 7.30.—Girl Guides' News Bulletin. Boy Scouts'  
News Bulletin.
- 8.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: Neil McLean.

## GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless  
Quartet and Phemie Marquis (Soprano).
- 4.45-5.15.—TOPICS FOR WOMEN: Topical  
Afternoon.
- 5.15-6.0.—CHILDREN'S CORNER: Letter  
Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.30-6.40.—Boys' Brigade, Boys' Life Brigade,  
and Church Lads' Brigade News.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*
- Mr. D. KENNEDY FRASER on "Psy-  
chology."
- To-day's Interesting Anniversary: "The  
Capture of Sebastopol, September 8th,  
1855."
- Local News.
- 7.35-8.0.—Interval.
- 8.0-11.30.—The entire Programme *S.B. from London.*
- Announcer: R. E. Kingsley.

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# WIRELESS PROGRAMME—TUESDAY (Sept. 9th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

- 1.0-2.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Charles Martin (Baritone).  
 4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from Shephard's Bush Pavilion. "Practical Rabbit Keeping," by E. Hornbrook.  
 5.0-6.45.—CHILDREN'S CORNER.  
 6.45-8.55.—An Appeal on behalf of the National Society for the Prevention of Cruelty to Children, by Robert J. Farr, O.B.E., Director.  
 7.0.—TIME SIGNAL FROM BIG BEN.  
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN, S.B. to all Stations.  
 FRENCH TALK under the auspices of L'Institut Français. S.B. to all Stations. Local News.  
 7.30-8.0.—Interval.

- Easthope Martin Programme,**  
 and other Light Music.  
 SOPHIE ROWLANDS (Soprano).  
 CONSTANCE WILLES (Contralto).  
 WILLIAM HESELTINE (Tenor).  
 JOHN BUCKLEY (Baritone).  
 THE WIRELESS ORCHESTRA.  
 Conducted by DAN GODFREY, Junr.  
 8.0.—"Marche Lorraine".....Gounod  
 Overture, "Zampa".....Herold  
 Baritone Songs.  
 "The Crown of the Year".....Easthope  
 "Morning Watch".....Martin  
 "Come to the Fair".....(5)  
 The Orchestra.  
 Selection, "A Princess of Kensington".....Edward German  
 Soprano Songs.  
 "Valgobind's Boat Song".....Easthope Martin (5)  
 "A Far Off Tide".....Easthope Martin  
 "All For You".....Easthope Martin (5)  
 The Orchestra.  
 Slamese Patrol.....Lincke  
 Song Cycle.  
 8.30.—"The Mountebanks" Easthope Martin (5)  
 The Orchestra.  
 Suite, "My Native Heath" Arthur Wood (1)  
 Tenor Songs.  
 "Harp of the Woodland".....Easthope  
 "Beauty".....Martin (5)  
 The Orchestra.  
 Selection, "The Lilies of the Valley".....Cuvillier (5)  
 Cerebral Songs.  
 "The Spell of True Love".....Easthope  
 "The Cup of Life".....Martin (5)  
 10.0.—TIME SIGNAL FROM GREENWICH.  
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
 Mr. F. A. MITCHELL HEDGES, F.L.S., F.R.G.S., on "Battles with Giant Fish." S.B. to all Stations.  
 Local News.  
 10.30.—The Orchestra.  
 Swedish Coronation March.....Svensson  
 Baritone Songs.  
 "The Lover".....Easthope  
 "Wayfarer's Night Song".....Martin  
 "All the Fun of the Fair".....(5)  
 The Orchestra.  
 Selection, "Madame Pompadour".....Fall  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.  
 5.0-5.30.—WOMEN'S CORNER: General Interest Talk. Isobel Tebb (Soprano).  
 5.30-6.30.—CHILDREN'S CORNER.  
 6.30-8.45.—"Tone" Corner: J. H. Grant, F.E.S., on "Butterflies."

- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 FRENCH TALK. S.B. from London.  
 Local News.  
 7.30-8.0.—Interval.

## Light Orchestra—And Some Operatic Notes.

- THE STATION ORCHESTRA.  
 SYDNEY RUSSELL (Lecture-Recital).  
 ANGUS MORRISON (Solo Piano).  
 8.0.—Orchestra.  
 Overture, "Fingal's Cave".....Mendelssohn  
 Suite, "Les Erinnyes".....Massenet  
 (a) "Dance Grecque"; (b) "La Traviata"; (c) "Santalos".  
 Pianoforte Solos.  
 8.30.—Study Op. 25, No. 1, in A Flat Major.  
 Prelude Op. 28 in D Flat Major.  
 Prelude Op. 28 in B Flat Major.....Chopin  
 Prelude Op. 28 in F Sharp Major.  
 Prelude Op. 28 in E Flat Major.....  
 8.45.—A Half-Hour Interlude, during which Outlines of and Songs from the Operas will be given by Sydney Russell.  
 Pianoforte Solos.  
 "Danseuse de Delphes".....Debussy  
 "La Cathédrale Engloutie".....Debussy  
 "Toccata".....Ravel  
 9.30.—Orchestra.  
 Selection, "Lohengrin" Wagner, arr. Tancrède.  
 "Dance of the Apprentices" ("The Mastersingers").....Wagner  
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Mr. F. A. MITCHELL HEDGES. S.B. from London.  
 Local News.  
 10.30.—Orchestra.  
 Selection, "Fallen Fairies".....German  
 Serenade, "Angel's Serenade".....Braga  
 11.0.—Close down.  
 Announcer: J. U. S. Paterson.

## BOURNEMOUTH.

- 3.45-5.15.—TALKS TO WOMEN: Jessie Marsh on "Woman and Local Government." The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF).  
 5.15-8.15.—CHILDREN'S CORNER.  
 8.15-8.45.—Scholars' Half-Hour: Monsieur P. Pepin, B.A. (Paris): French Talk.  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 FRENCH TALK. S.B. from London.  
 Local News.  
 7.30-8.15.—Interval.

## Municipal Orchestra Night.

- THE MUNICIPAL ORCHESTRA.  
 Musical Director: SIR DAN GODFREY.  
 Relayed from the Winter Gardens.  
 MARGOT RIELLI (Contralto).  
 WILLIAM LEWIS (Tenor).  
 MARIE GOOSSENS (Solo Harp).  
 THE BOURNEMOUTH DRAMATIC AND ORCHESTRAL CLUB.  
 8.15.—Orchestra.  
 March, "Adriens All".....Hubert Bath  
 Overture, "Britannia".....  
 "Voies on Irish Aids".....Byronson  
 "Selection of Scotch Airs".....F. Godfrey  
 8.35.—Marie Goossens.  
 "Fantasia".....Saint-Saëns  
 "Danse d'Autrefois".....Rente  
 "Aubade".....Hanselmann  
 8.45.—William Lewis.  
 "My World".....Geeth  
 "Mavis".....Crawson (1)  
 "In Love".....Lohr  
 8.55.—Margot Riehl.  
 "Three Fishers Went Sailing".....Hullab  
 "Kashmir Song".....Woodford-Finden (1)  
 "Close by the Ramparts of Seville" ("Guzen").....Bisot  
 9.5.—Marie Goossens.  
 "Serenade".....Hanselmann  
 "Arabesque".....Debussy  
 Prelude, "The Girl With the Flaxen Hair".....Debussy

- 9.30.—Orchestra.  
 "Welsh Rhapsody".....E. German (11)  
 "Irish Patrol".....Amers  
 "Selection of English Airs, The Broom".....Myddleton  
 9.45.—William Lewis.  
 "Wheel of Life".....Marshall (1)  
 "Vagabond".....Ireland  
 "Bridget".....MacGeoch  
 "Farwell".....Liddle (1)  
 9.55.—Margot Riehl.  
 "In My Heartland".....Dunbridge (12)  
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 Mr. F. A. MITCHELL HEDGES. S.B. from London.  
 Local News.  
 10.30.—The Bournemouth Dramatic and Orchestral Club present.  
 "THE GATE OF DREAMS."  
 Cast:  
 Grandfather.....F. H. O. NASH  
 Grandmother.....EMILY NASH  
 Penelope Lavender.....PHYLLIS LORIE  
 Northern Officer (Spy).....A. MARKWELL  
 Southern Officer.....F. SPENCER  
 11.0.—Close down.  
 Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.0.—The Station Trio. C. G. A. Brown (Baritone).  
 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.  
 5.0-5.45.—"SWA'S." "FIVE O'CLOCKS": Talks to Women. Phyllis Gregory (Soprano).  
 5.45-6.30.—CHILDREN'S CORNER.  
 6.30-8.45.—Impressions of Great Modern Writers—(V), by Guy Pocock.  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 FRENCH TALK. S.B. from London.  
 Local News.  
 7.30-8.0.—Interval.  
 The Glamour of the East.  
 DOROTHY ROBSON (Soprano).  
 JOSEPH FARRINGTON (Bass).  
 THE STATION ORCHESTRA.  
 8.0.—Orchestra.  
 Overture, "Barber of Bagdad".....Cornelius  
 Oriental Suite, "Beni Murr".....Halt (2)  
 Dorothy Robson.  
 "The Lament of Isis".....Hantock  
 "Japanese Lullaby".....Elkin (3)  
 "Poet of Lantoria".....Hantock (4)  
 "The Rose Enslaves the Nightingale".....Rivalry-Kosakow  
 Mr. E. S. THOMAS, on "The Spell of Egypt."  
 Joseph Farrington.  
 "Investment to the Nile".....Bontack  
 "Deign My Voice to Hear".....Bontack  
 "The Sword Song".....  
 "The Lament of Shah Jehan".....London Ronald (5)  
 Orchestra.  
 Ballet Music from "Aida".....Ferdé  
 Suite, "Fantasy Scenes on an Eastern Romance".....Bontack  
 Major-General WRIGHT, C.M.G., on "How Water was brought from the Nile into Jerusalem."  
 Dorothy Robson.  
 "The Last Revel".....Julius  
 "There was a King of Liang".....Harrison  
 "Japanese Death Song".....Crandon-Sharp  
 Joseph Farrington.  
 "On the Beach at Orléans".....Julius Harrison (5)  
 "Myself When Young".....Lisa Lehmann  
 "She Alone Charmeth".....Gounod  
 "God of Storm and Battle".....Holst  
 Orchestra.  
 "Armenian Wedding March".....Brookner  
 "Armenian Folk Song".....  
 "Tales from the Orient".....Strauss

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 455.



# WIRELESS PROGRAMME—TUESDAY (Sept. 9th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the studios mentioned.

10.0.—WEATHER FORECAST and NEWS  
S.B. from London.  
Mr. F. A. MITCHELL HEDGES, S.B.  
from London. Local News.  
11.0.—Interval.  
12.0.—Interval. W. X. Scott.

## IRISH NIGHT

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Palace.  
2.30-3.0.—WOMEN'S HALF HOUR: Mrs. Marion Fitzgerald, "Impressions of Britain."  
3.20-4.30.—Concert by the "2ZY" Quartet.  
5.4-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Mr. W. Thompson on "Commodities—(I). The Elastic Limit—Rubber."  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
F. A. MITCHELL HEDGES, S.B. from London.  
Local News.  
7.30-8.0.—Interval.

8.0.—Irish Night.  
2ZY ORCHESTRA  
SAM HEMPSTALL (Tenor)  
CAHAL FOGARTY (Story and Verse).  
Orchestra.  
March, "Mickey's Birthday" .... A. Joyce  
"Three Irish Pictures" .... Anon.  
Selection, "Tipperary" .... Baines (1)  
Sam Hempstall.  
"Green Isle of Ireland" .... B. ...  
"The Little Irish Girl" .... Hermann Lehr  
"An Irish Love Song" .... Alicia Nerham  
Cahal Fogarty  
Short Stories, "Some Sprigs of Shamrock and a Few Christmases."  
Orchestra.  
Irish Reel, "Molly on the Shore" .... Grainger (1)  
"Irish Suite" .... Finck  
"Irish Patrol" .... Purcell  
Sam Hempstall.  
"The Mountains of Moana" .... Percy French  
"The Irish Rhapsody" .... O. Bark  
"Come Back to Erin" .... Cloribel  
Cahal Fogarty  
Some Irish Poetry .... J. C. Bayly  
Orchestra.  
"Irish Rhapsody" .... Stanford  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. A. MITCHELL HEDGES, S.B.  
from London. Local News.  
10.30.—RONALD GOURLEY (the entertainer).  
10.50.—Close down.  
Announcer: B. B. Brennan.

## NEWCASTLE.

7.45-8.45.—Hermann McLeod's Quartet.  
4.45-5.15.—WOMEN'S HALF HOUR: The Rev. Herbert Barnes on "James Thompson, the Man of Faith."  
6.15-6.0.—CHILDREN'S CORNER  
6.0-6.30.—Scholars' Half Hour: The Rev. A. H. Robins, "English Social Progress."  
William Cobbe.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
FRENCH TALK, S.B. from London.  
Local News.  
7.30-8.0.—Interval.

## Chamber Music.

ALBERT HAMMONS (Solo Violin).  
WILLIAM MURDOCH (Solo Pianoforte).  
8.0.—Violin Solo.  
Melody .... Gustav Kerner  
Rondo in G .... M. ...  
"Hochmut" .... Schubert-Brunel  
8.15.—Pianoforte Solo.  
"Clair de Lune" .... Debussy  
"Ballade in A Flat, Op. 47" .... Chopin

8.30.—Violin and Pianoforte Duet.  
Sonata in F Major, Op. 30, No. 3 Beethoven.  
8.55.—THE "NO" REPERTORY COMPANY.

LOVE IN A RAILWAY TRAIN  
A Dialogue by Frank Stratton  
An Actor ..... FRED PATTERSON  
An Actress ..... JENNIE STEVENS  
Scene: Any room, anywhere.  
Produced by JENNIE STEVENS.

9.10.—THE STATION ORCHESTRA  
Four Characteristic Dances  
Conducted by George Taylor

9.25.—The "NO" Repertory Company  
"A MAKE-UP OF MEN"  
A Dialogue by Alfred Sutro.

Cap. Ch. Lord ... FRED PATTERSON  
Ensign ... JENNIE STEVENS  
Scene: A little sitting room in a small house in a faraway street in West Hampstead.  
Produced by JENNIE STEVENS.

9.40.—Orchestra.  
Suite, "On Jhelum River" .... Woodford-Finden

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. A. MITCHELL HEDGES, S.B.  
from London. Local News.

10.30.—Orchestra.  
Elsa's Dream ("Lohengrin") ... Wagner  
10.45.—Close down.  
Announcer: E. L. O'Liams.

3.30-5.0.—Concert: The Wireless Quartet.  
Programme Topics: Miss Spence Allan on "Camping in June."

5.45-6.30.—CHILDREN'S CORNER: Talk on "How to tell Good Music from Bad" (with illustrations).

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
FRENCH TALK, S.B. from London.  
Local News.  
7.30-8.30.—Interval.

Ancient and Modern Scottish, Early English and Italian Songs.  
(S.B. to Edinburgh).  
AMY SAMUEL (Mezzo-Soprano).  
ROBERT WATSON (Baritone).  
DOROTHY HELMREICH (Mezzo-Soprano).

8.30.—Robert Watson.  
"Scots Wha Hae" .... Traditional  
"The Deil's Awa" .... arr. Diack  
"Aye Wauken O" .... Traditional  
"Nanny's Hair" .... Kennedy Fraser

9.0.—Dorothy Helmreich.  
"What Then is Love but Mourning" .... Rochester (4)  
"Chicken" .... Nicholson  
"When I am Laid in Earth" .... Purcell (11)  
"O Death, Rock Me Asleep" .... ascribed to Ann Boleyn (1)

9.15.—Amy Samuel.  
Aria, "Deliziosa Contente" ("Giasona") .... Francesco Cavalli 1599-1676  
Capitata, "Vittoria, Vittoria" .... Giuseppe Carissimi—1604-1674  
Arietta, "Se nel ben sempre incostante" .... Alessandro Stradella—1645-1681  
Arietta, "O cessate di piangere" .... Alessandro Stradella—1645-1681

9.30.—Robert Watson.  
"The Wee Wee German Landie" .... Traditional  
"The Skye Boat Song" .... Fraser  
"My Nannie's Awa" .... arr. Diack  
"Wee Cooper o' Fife" .... Traditional

9.45.—Dorothy Helmreich.  
"Horripo"  
"I Attempt from Love" .... Purcell (11)  
"Sally o' Fly" ....

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. A. MITCHELL HEDGES, S.B.  
from London. Local News.

10.30.—Amy Samuel.  
Arietta, "Par dicesti, locca bella" .... Antonio Lodi—1607-1740  
Aria, "Come Raggio di Sole" .... ascribed to 1673-1767  
Aria, "Se Circe, se dice" ("L'Olympade") .... G. Bata Perrot—1710-1735  
Robert Watson.

10.50.—The Add Fish ... McMan  
"Green Grow the Rushes O" .... arr. Diack  
"Bonnie Lesley" .... arr. McMan  
"Wallas Gaen too Melville Castle" .... Trad. ...

11.0.—Close down.  
Announcer: A. M. Shannon.

3.30-4.30.—The Wireless Quartet and Donald Robertson (Tenor).

4.45-5.1.—TOPICS FOR WOMEN. Art and ...  
5.15.—CHILDREN'S CORNER: Singer Mrs. A. M. Henderson. Lecturer and Pianist: Mr. A. M. Henderson.

6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
F. A. MITCHELL HEDGES, S.B. from London.  
Local News.  
7.30-8.0.—Interval.

Literary Night.  
CATHERINE PATTERSON  
(Mezzo-Contralto).  
PERCIVAL STODDS, B.A. (Oxon).  
THE STATION ORCHESTRA  
Conducted by ISAAC LOBOWSKY.

8.0.—Orchestra.  
Overture, "Egmont" .... Beethoven  
8.7.—Story Recital.  
Introductory Remarks on each literary item will be made by Percival Stodds, B.A.  
"The Supernatural Man" Charles Lamb  
Poetry.  
"Lamia" .... Keats

Balcony Scene from "Romeo and Juliet" .... Shakespeare  
Presented by  
"380" DRAMATIC COMPANY.

Romeo ... R. B. WHARRIE  
Juliet ... ELISIE BROTHIE  
Nurse ... JENNY REID

9.15.—Orchestra.  
"Two Parisian Sketches" ... Fletcher

9.25.—Catherine Patterson.  
Song Recital.  
Three Pastoral Songs with Violin and Cello Accompaniment Roger Quilter (4)  
"Morning Song" .... Roger Quilter  
"Ode to a Lark" .... Roger Quilter (4)  
"Sally o' Fly" .... Kyerall  
"The Swan" ....  
"The Rose of Ys" .... Brown V. ...  
"Sogno" ....

9.45.—Orchestra.  
Waltz, "September" .... Godin  
March, "Blaze of Glory" .... Holmstrom

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. F. A. MITCHELL HEDGES, S.B.  
from London. Local News.

10.30.—The GLENAGLES HOTEL BAND, relayed from Glasgow.

11.30.—Close down.  
Announcer: C. J. ...

A number against a musical name indicates the name of the publisher. A key to the publishers will be found on page 455.



# WIRELESS PROGRAMME—WEDNESDAY (Sept. 10th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

4.0.—Time Signal from Greenwich.

4.0.-5.0. **Vocal Music.**

ITA COPE (Soprano).

THE GLANHOWY "CONCERT PARTY"

Soprano Songs

"Se ta m'ami" ("Gentle Shepherd")  
Perpetua (1)  
"La Violette" ..... Scarlati (1)  
"Should He Upbraid?" ..... Bishop (15)

4.10.—"My Part of the Country," by A. Bonnet Laud.

Concert Party.

"The Frog" ..... Newton (11)  
"Italian Salad" ..... Genta (3)  
"Invictus" ..... Protheroe (2)  
"Hues of Day" ..... Berleux (2)

Soprano Songs.

"Mainsicht" ("A Night in May") Brahms  
"Romance" .....  
"A Quiet Church" ..... Humperdinck  
"Au Printemps" ("Love in Spring")

4.40.—"Oriental China and Pottery" (2), by Violet Methley

Concert Party.

"Mopse" ..... W. Rianar  
"The Wanderer" .....  
"Ar Hyd y nos" ..... Evans

6.0-6.45. **CHILDREN'S CORNER**

7.0.—TIME SIGNAL FROM BIG BEN  
WEATHER FORECAST and 1ST  
GENERAL NEWS BULLETIN S.B.  
to all Stations.

ARCHIBALD HADDON (the B.B.C.  
Dramatic Critic): "News and Views of  
the Theatre." S.B. to all Stations.

Local News.

7.30-8.0. Interval.

8.0.—"From My Window," by Planchon.

Ballet Music

Relayed from Covent Garden.  
(JAVLOVA SEASON)

8.15.—DON QUIXOTE Act I Menkus

8.40. A Programme of Music and Humour  
by

"THE LONDONERS" CONCERT  
PARTY

(Under the Direction of Charles Harris)

"The Londoners" introduce themselves

Reminiscences of "Ever So Long Ago"  
Gallatly (16)

Reginald Johnson will sing, "There's  
Another Little Girl I'm Fond Of"  
Sturges-Bennett

Iris Jay and Charles Harris in impressions  
of "Audiences" ..... Guitte (13)  
Josephine Lamb will sing, "A Birthday"  
Burlington Woodman

The Party tells, "What Mary Had"  
Newman (12)

Iris Jay in an Original Character Study.  
Josephine Lamb and Reginald Johnson,  
"Trot Here and There" ("Veronique")  
Messenger

Charles Harris in a Humorous Interlude.  
A Burlesque Impression of an Old-Time  
Minstrel Show.

Finale.

10.0. TIME SIGNAL FROM GREENWICH  
WEATHER FORECAST and 2ND  
GENERAL NEWS BULLETIN. S.B.  
to all Stations.

Mr. E. LE BRETON MARTIN on "How  
Places Got Their Names." S.B. to all  
Stations.

"The Week's Work in the Garden," by the  
Royal Horticultural Society. S.B. to all  
Stations.

Local News

10.35.—THE SAVOY ORPHEANS AND  
SAVOY HAVANA BANDS, relayed  
from the Savoy Hotel, London. S.B.  
to all Stations.

11.30.—Close down.

Announcer: J. G. Broadbent

## BIRMINGHAM.

3.30-4.30.—Ladies Picture House Orchestra.  
Dorothy Robson (Soprano).

5.0-5.30.—WOMEN'S CORNER Florence M.  
Austin on "Golf"

5.30-5.50.—CHILDREN'S CORNER

6.30-6.45.—Teens Corner Mabel France on  
"School Days of Long Ago"

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London

ARCHIBALD HADDON. S.B. from  
London

Local News.

7.30-8.0. Interval.

An Operatic Programme.

Lesage's Comic Opera in 3 Acts.

8.0.—"LA FILLE DE MADAME ANGOT" (1).  
Com.

Angot Pilon ..... JOSEPH DAVIS

Pomponnet ..... SYDNEY RUSSELL

Lavandiere ..... JAMES HOWELL

Mlle. Laroche ..... EMILY BRIDGES

Clairette Angot ..... DORIS LEMON

Loucheur ..... HAROLD HOWES

Bachel ..... GEORGE WHITEHEAD

Tremble ..... ERNEST SMITH

"BIT" CHORUS AND AUGMENTED  
ORCHESTRA

Conductor JOSEPH LEWIS

The Opera produced under the supervision  
of SYDNEY RUSSELL.

10.0.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. E. LE BRETON MARTIN S.B. from  
London

Royal Horticultural Society Talk. S.B.  
from London

Local News.

10.35.—THE SAVOY BANDS. S.B. from  
London

11.30.—Close down

Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

3.45-5.15.—"The Cecilias": H. L. Gibson  
(Flute), R. G. Rogers (Oboe), W. T.  
O'Brien (Clarinet), W. Earl (Bassoon),  
W. E. Gill (Horn), C. L. Loefer (Piano),  
Marcus Rogers and Lena Cooper (Vocalists),  
T. K. Toke (Women), George Parker  
on "Gardening."

5.15-6.15.—CHILDREN'S CORNER

6.15-6.45.—Scholar's Half Hour Co-oper-  
ation in the Body, by M. D.

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London

ARCHIBALD HADDON S.B. from Lon-  
don

Local News.

7.30-8.30.—Interval.

"Among the Mountains."

JOHN VAN ZYL (Baritone).

DOROTHY CLARK (Contralto).

LELIA ROZE (Soprano).

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Items will be introduced by a few illus-  
trative Remarks

8.30.—"The Land of the Mountain and the Flood"  
Hamish McCann (11)

8.40.—John Van Zyl.  
Songs of the Roumanian Mountains...Loth

8.50.—Dorothy Clark  
"Over the Mountains" ..... Quiller  
"Cloudy Heights of Tatra" ..... L. Clark

9.0.—Orchestra

Tone Poem, "Finlandia" ..... Sibelius

9.15.—Lelia Rose

Yodel, "The Laughing Waterfall" L. Rose

9.20.—Orchestra

Seasoned

9.30.—Dorothy Clark

Seasoned.

9.40.—John Van Zyl

Songs of the Roumanian Mountains...Loth

9.45.—Lelia Rose

Yodel, "Shepherd's Song" ..... L. Rose

9.50.—Orchestra

In the Steppes of Central Asia...Borodin

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Mr. E. LE BRETON MARTIN S.B. from  
London

Royal Horticultural Society Talk. S.B.  
from London

Local News

10.35.—THE SAVOY BANDS. S.B. from  
London

11.30.—Close down

Announcer: John B. Raymond.

## CARDIFF.

3.0-4.0. Fackman and his Orchestra, relayed  
from the Cap to. Cinema

4.0-5.45. S.W.A. "FIVE O'CLOCK"

Talks: Women, The Station Orchestra

5.45-6.30. CHILDREN'S CORNER

6.30-6.45. "Class with Kings," by Mr. John  
D. Chambers

7.0. WEATHER FORECAST and NEWS.

S.B. from London

ARCHIBALD HADDON S.B. from  
London

Local News

7.30.—F. J. NORTH, D.Sc., F.G.S., Keeper  
of Geology, The National Museum of  
Wales, on "The Story of the Earth"  
(III): A Period of Deserts, Forests and  
Volcanoes.

7.45.—Interval

Instrumental Music.

ANGUS MORRISON is a Leader

LENA MASON (Solo Violin).

S.W.A. QUINTE

THE STATION ORCHESTRA.

8.0. L. Angus Morrison

Copries from Partita in C Minor, Bach

Rhapsody in G Minor ..... Brahms

Moment Musical, No. 4 ..... Schubert

Impromptu in E Flat ..... Schubert

II. Concerto for Violin with Orchestra  
(Op. 15) ..... Frederick Fauré

III. Quintet

Romance in G Major and D Minor

Brathwaite

IV. Mr. R. EDWARD JAMES: "Echoes  
from Orators: (1) On True Manhood."

V. Orchestra.

Overture, "Mignon" ..... Thomas

In 1844 ..... Russell

VI. Lena Mason

Rondino ..... Beethoven-Kreutzer

Allegretto ..... Beethoven-Kreutzer

VII. Angus Morrison

Evolution

"El Puerto" ..... Albeniz

Trance

VIII. Orchestra.

Suite de Ballet ..... Popy

Selection, "Faust" ..... Gounod

10.0. WEATHER FORECAST and NEWS.

S.B. from London

Mr. E. LE BRETON MARTIN S.B. from  
London

Royal Horticultural Society Talk. S.B.  
from London

Local News

10.35.—THE SAVOY BANDS. S.B. from  
London

11.30.—Close down.

Announcer: C. K. Parsons.

A number against a musical term indicates the name  
of the publisher. A key list of publishers will be found on  
page 451.



# WIRELESS PROGRAMME—WEDNESDAY (Sept. 10th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## MANCHESTER.

2.30-3.0. WOMEN'S HALF HOUR: Tom Sherlock (Baritone)  
3.15-5.0. BRITISH  
GILIANA MILITARY BAND  
Rehearsed from the Municipal Gardens, Southampton  
Conductor, Capt. A. FAWCETT R.M.S.M.  
5.5-6.0. CHILDREN'S CORNER  
7.0. WEATHER FORECAST and NEWS  
S.B. from London  
ARCHIBALD HADDON, S.B. from London

7.30-8.0. THE BOHEMIANS CONCERT PARTY  
With an Interlude by  
JOSEPH FARRINGTON (Bass)  
8.0. The Bohemians: "Are You London?"

Arthur Clifton: "Eh You Do Look Well" ..... Mellor (9)  
"Once in a Dreamland Garden" ..... Kennedy Russell (1)

Gordon Douglas (Tenor): "All My Very Own" ..... Kennedy Russell (1)  
"My Darling Place" ..... Kennedy Russell (1)

Ernest Manners (Humorist): "A Clean Sweep" ..... Newman  
Ethel Deane (Contralto): "Just a Ray of Sunshine" ..... Newman

The Bohemians: "The Buff Brigade" ..... Newman  
Doris Compton (Soprano): "The Shaffa of Cupid" ..... Fletcher (11)

Arthur Clifton: "How's Your Poor Old Feet?" ..... W. H. Squire (1)  
The Bohemians: "Broom Hunting" ..... Squire and Cecil (13)

8.15. Joseph Farrington.  
Droop Not, Young Lover ..... Handel (1)  
"Myself When Young" ..... Liza Lehmann

The Song of the Road ..... Geoffrey Stanton  
The Sands of Dee ..... Clive  
"Would You Care?" ..... Clive

A Dream Ship ..... Alma Gostley (5)  
The Song of the Flea ..... Newman  
9.10.—Gordon Douglas (Narrator): "The City and the Brook"

Arthur Clifton: "Wheel Him In" ..... Newman  
Doris Compton: "Al, a Merry Mavritime" ..... Newman

Ethel Deane and William Holden: "The Song of the Road" ..... Newman  
Arthur Clifton: "Waltzes on the Beach" ..... Newman

The Bohemians: "Tuneful Tradesmen" ..... Newman  
Ethel Deane: "Charming Clues" ..... Newman

Doris Compton and Gordon Douglas: "Spring Will Bring" ..... Newman  
William Holden (Bass): "At Grendon Fair" ..... Newman

The Bohemians: "The Egg" ..... Newman  
10.0. WEATHER FORECAST and NEWS  
S.B. from London

Mr. E. LE BRETON MARTIN, S.B. from London  
Royal Horticultural Society Talk, S.B. from London  
Local News

10.35. THE SAVOY BANDS, S.B. from London  
11.30. Close down.  
Announcer: Victor Smythe.

3.45-4.15. The Station Light Orchestra  
4.15-5.0. WOMEN'S HALF HOUR: Madeline Atkinson, B.A., on "The Accomplishments of Young Ladies a Hundred Years Ago." Isabel Spence (Soprano)  
5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. Scholars Half Hour: W. Carr, B.Sc., Topics, Science Talk

6.35-6.55. Farmers' Corner: Prof. G. Hirst, Science, The Nation

7.0. WEATHER FORECAST and NEWS  
S.B. from London

ARCHIBALD HADDON, S.B. from London  
Local News

7.30-8.0. in Song and Symphony.

G. H. C. EDWARD (Messa Soprano).  
JOHN CLINTO (Tenor)

GEORGE TINDLE (Baritone).  
THE STATION ORCHESTRA.

8.0. Overture, "Rosamunde"

8.15. Overture, "Rosamunde"

"The Pygmalion Post"  
"Her Picture"  
"The Fisher Maiden"  
"The Serenade."

8.30. Bass Baritone Songs.

8.40. Tenor Songs.

The Erl King ..... (11)  
Presence of the Loved One ..... (11)

8.50. Symphony in B Minor ("Unfinished")  
Chamber Music

9.0. Soprano Songs.

"My Dwelling Place"  
The Shepherd's Complaint"  
Thou Art My Rest

9.15. Bass Baritone Songs.

9.30. Tenor Songs.

Ave Maria ..... (1)  
Serenade

9.45. Orchestra

Symphony in B Minor ("Unfinished")  
(2nd Movement)

10.0.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. E. LE BRETON MARTIN, S.B. from London

Royal Horticultural Society Talk, S.B. from London

Local News

10.35.—THE SAVOY BANDS, S.B. from London

11.30.—Close down  
Announcer: W. M. Shewen.

## GLASGOW.

3.30-5.0.—Concert: The Wireless Quartet.  
Feminine Top: Scottish Songwriters  
Series: "Elizabeth Hamilton and Lady Anna Harcourt," with Vocal Illustrations  
by Miss Addie Ross. Mary Chalmers  
(Soprano) Recital of Graham Peck  
(Soprano) Recital of Graham Peck  
(Soprano) Recital of Graham Peck

6.0-6.30. L. R. HEN'S CORNER: Topics  
in the Radio Plane: "The Nation" No. 1 of Series

6.30-6.50. Aberdeen Post Office Series No. 5.  
Mr. G. C. Jefferys: "The Nation" No. 1 of Series  
The Highland and Tyneside Log: "The Nation" No. 1 of Series

7.0. WEATHER FORECAST and NEWS  
S.B. from London

7.30-8.0. in Song and Symphony.

G. H. C. EDWARD (Messa Soprano).  
JOHN CLINTO (Tenor)

GEORGE TINDLE (Baritone).  
THE STATION ORCHESTRA.

8.0. Overture, "Rosamunde"

8.15. Overture, "Rosamunde"

"The Pygmalion Post"  
"Her Picture"  
"The Fisher Maiden"  
"The Serenade."

8.30. Bass Baritone Songs.

8.40. Tenor Songs.

The Erl King ..... (11)  
Presence of the Loved One ..... (11)

8.50. Symphony in B Minor ("Unfinished")  
Chamber Music

9.0. Soprano Songs.

"My Dwelling Place"  
The Shepherd's Complaint"  
Thou Art My Rest

9.15. Bass Baritone Songs.

9.30. Tenor Songs.

Ave Maria ..... (1)  
Serenade

9.45. Orchestra

Symphony in B Minor ("Unfinished")  
(2nd Movement)

10.0.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. E. LE BRETON MARTIN, S.B. from London

Royal Horticultural Society Talk, S.B. from London

Local News

10.35.—THE SAVOY BANDS, S.B. from London

11.30.—Close down  
Announcer: W. M. Shewen.

ARCHIBALD HADDON, S.B. from London

Local News

7.30. Violin and Piano Recital.  
ALBERT SAMMONS and WILLIAM MURDOCH

8.30. The Nation of the  
NATIONAL VETERINARY ASSOCIATION

Relayed from the  
Town and County Hall, Aberdeen.

10.0. WEATHER FORECAST and NEWS  
S.B. from London

Mr. E. LE BRETON MARTIN, S.B. from London

Royal Horticultural Society Talk, S.B. from London

Local News

10.35. THE SAVOY BANDS, S.B. from London

11.30. Close down.  
Announcer: A. M. Shewen.

## GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless  
Quartet and John Brown (Entertainer at  
the Piano)

4.45-5.15.—TOPICS FOR WOMEN: Music and  
Dance

5.30-6.0. CHILDREN'S CORNER: Singing  
Lesson by Anna C. Jones assisted by  
"Little Bel," Mrs. Jamieson on "How  
the Wind Makes Bells Sing."

6.0-6.30. Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London

ARCHIBALD HADDON, S.B. from London

Local News

7.30-8.0. Interval.

"The City and the Brook."

"Cities have been as lamps of life along the  
pathway of humanity and religion"

THE STATION ORCHESTRA  
Conducted by ISAAC LOSOWSKY  
DOROTHY HELMICH (Soprano).

RONALD GOURLY (Brid Entertainer  
and Billeur).

8.0. Orchestra.

Overture, "Morning, Noon and Night in  
Vienna" ..... Suppe

8.10. Overture, "Morning, Noon and Night in  
Vienna" ..... Suppe

"Away on the Hill" ..... Lauder-Bond (5)

"Aunt Water" ..... Martin Shaw

"The Rivalry" ..... Martin Shaw

"Best Song" ..... Harriet Ware

8.20. Ballet Music, "La Source" ..... Debussy

8.30. Ballet Music, "La Source" ..... Debussy

"Mour and Mour" ..... Debussy

8.40. Orchestra.

"Song of the Harpers on the Volga" ..... Glinka

8.50. Dorothy Helmich.

"Song of London" ..... Cyril Scott (4)

"To Me at My Fifth Floor Window" ..... Melrose

"Monte Pincio" ..... Grig

"Doctor Foster" ..... Herbert Hughes (1)

9.0. Speeches from the National Veterinary  
Congress, S.B. from Aberdeen.

9.30. Suite, "Water Music" ..... Handel Harry  
Concert Wills, "The Blue Danube" Strauss

9.40. More Music and Humour  
Ronald Gough

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London

Mr. E. LE BRETON MARTIN, S.B. from London

Royal Horticultural Society Talk, S.B. from London

Local News

10.35. THE SAVOY BANDS, S.B. from London

11.30.—Close down  
Announcer: Mungo M. Dewar

A number against a musical item indicates the nature  
of its publisher. A list of publishers will be found on  
page 53.

## WAVE LENGTHS AND CALL-SIGNS.

ABERDEEN (2BD)	-	495 Metres
BIRMINGHAM (5FT)	-	420 "
GLASGOW (5SC)	-	420 "
NEWCASTLE (5NO)	-	400 "
BOURNEMOUTH (5BM)	-	385 "
MANCHESTER (2ZY)	-	375 "
LONDON (2LO)	-	365 "
CARDIFF (5WA)	-	351 "
PLYMOUTH (5PY)	-	335 "
EDINBURGH (2EH)	-	325 "
LIVERPOOL (6LV)	-	315 "
SHEFFIELD (6FL)	-	301 "
LEEDS	-	246 "
BRADFORD (2LB)	-	310 "
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## CLARK'S COLLEGE, Ltd.

Dept. 5, 126, Chancery Lane,  
London, W.C.2.

## Milk's Magic Power.

A Talk from Aberdeen by Dr. J. B. Orr.  
D.S.O.

SOME years ago a distinguished scientist at Cambridge was carrying out some experiments with young rats. He was trying to find out something more about the very important question of the kind of food needed to keep animals in perfect health.

This scientist took all the nutritive elements of food which were supposed to be necessary for health. He mixed these in certain proportions and thus made up an artificial food. He fed the food to young rats. Although this food contained everything which was supposed to be necessary for health and growth, the animals soon got into a condition of bad health and stopped growing. He then added to this artificial food a few drops of milk. In a few days the rats improved in health and began to grow again, and continued to grow and keep healthy.

### Nature's Ideal Food.

The great difference made in the food by the addition of the milk was this. The food on which the rats refused to grow was entirely an artificial diet, whereas the milk, which caused the great improvement, is the natural food specially prepared by Nature to supply all the nourishment required by growing animals. Hundreds of scientific workers have studied milk, and, the more it is studied, the more wonderful seems the way in which the substances contained in it are adapted to the requirements of growth. The young animal has got to build up bone and muscle and other living structures. Milk contains the necessary lime and phosphorus and other minerals needed to build up the bones and to keep the blood and flesh of the body in perfect condition.

### For Muscles and Nerves.

Other foods, of course, also contain these minerals, but no other food contains them in exactly the amounts and the proportions required by the young animal. In the same way, milk contains exactly the constructive material needed to build up the muscles and the nervous system.

If milk has all these excellent qualities, it should be possible to demonstrate that it is a splendid food for children. We cannot, of course, deliberately carry out, with children, experiments of the same nature as those which we carry out on rats; but, unfortunately, there are many children who are fed on diets which consist very largely of artificial foods such as white bread, fancy cakes, tea, sweets, tinned foods, and so on. Some of these diets are not much better than the artificial diets given to experimental animals.

### Making Children Grow

Certain school children were weighed and measured regularly for a time to find out the rate at which they were growing. It was found that, on the food they were getting, the average increase in weight over a period of twenty weeks was 1½ ounces per week. Then the diet was improved generally, the chief improvement being the addition of an extra supply of milk.

In the next six weeks, after the addition of the milk, the rate of increase in weight was ten ounces a week, that is to say, with the addition of the milk, they grew six times as fast as they had been growing formerly.

How much milk should a child get? A professor of nutrition at one of the Universities in America has been studying this very important question for some years. He has come to the conclusion that a child should receive not less than a pint and a half of milk per day if it is to grow at the rate at which it should grow, and enjoy the perfect health that Nature intended the child to enjoy.

## This Week's French Talk.

Les quatre-vingt-neuf ans de la vie de Louis Pasteur.  
Le grand rôle de la science dans la vie humaine.  
Les progrès de la médecine moderne.

Nous sommes heureux de vous présenter cette semaine une série de conférences très intéressantes sur la vie de Louis Pasteur, grand scientifique et grand homme de bien. Ces conférences vous feront connaître les progrès de la médecine moderne et le grand rôle de la science dans la vie humaine. Les quatre-vingt-neuf ans de la vie de Louis Pasteur.

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# WIRELESS PROGRAMME—THURSDAY (Sept. 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON

10.20.—Time Signal from Big Ben. The Weeks Concert of new Gramophone Records

40.50.—Time Signal from Greenwich. Concert. The "2LO" Trio. "The Best Known French Writers" by Mme. Alice de W. Patterson (Bass). "The P. L. P. by Elise L. Sp.

60.45.—CHILDREN'S CORNER

70.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B.

Talk by the Radio Society of Great Britain S.B. to all Stations

Mr. J. DUDLEY JOHNSTON, President of the Royal Photographic Society of Great Britain on "Amateur Photography." S.B. to other Stations.

Local News

73.80.—1st Rev. I.

80.—"MY LADY MOLLY" S.B. to all Stations

For particulars see on the column

90.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations

Dr. RALPH CROWLEY, M.D. M.S.O.B. on "Open Air Schools." S.B. to all Stations

Local News

10.30.—"My Lady Molly" (Continued). S.B.

11.0.—Time Signal

11.0.—Time Signal

## MANCHESTER

11.45.—The Station Piano Quartet Joseph Farrington (Bass).

60.50.—WOMEN'S CORNER. Sonnet by Finchett (Tenor).

5.45.45.—CHILDREN'S CORNER

6.30.45.—Tenor's Corner. Nora M. Barnett on "Greek Sculpture"

70.110.—The entire Programme S.B. from London

Announcer: J. C. S. Ingleton

## GLoucester

3.15.—The "BBM" Trio. Reginald S. Mount (Vocal), Thomas E. Hingworth (Cello), Arthur B. Marston (Piano), Margot Reilly (Contralto). Talks to Women. Mrs. Falconer on "1924."

5.15.6.15.—CHILDREN'S CORNER

6.15.6.45.—Scholar's Hall. Hear. E. M. Rodda on "Bolsheviks."

70.—WEATHER FORECAST and NEWS S.B. from London.

Radio Society Talk S.B. from London. Mr. MAURICE SMITH, M.C.A.E., on "Railwaymen—The Study of Railways as a Hobby"

Local News

77.80.—1st Rev. I.

80.110.—The entire Programme S.B. from London

Announcer: John H. Raymond

## CARDIFF

10.40.—The Station Trio. Kathleen M. W. (Contralto)

40.4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant

## LONDON

9.9-10.0 and 10.30-11.4

### "My Lady Molly."

S.B. to all Stations.

A Comedy Opera in Two Acts (31). Book and Lyrics by G. H. Jessop. Music by Sadney Jones.

Cast

Lady Molly Martingale. VERA LOWE  
Hester (Her Confidential Maid)

GLADYS NEWTH

Alice Coverdale (Daughter to Sir Miles)

MURIEL NIXON

Mademoiselle Mirabeau (Governess to Alice)

MOLLY GRAY

Housekeeper MOLLY LUMLEY

Lucy (Chambermaid)

Alban (Chambermaid)

Capt. Harry Romney

ROBERT CHIGNELL

Linnell Bland (His original part)

WALTER HYDE

Sir Miles Coverdale. JOHN VAN ZYL

Mickey O'Dowd (Servant to Capt. Harry)

JEROME MURPHY

Landlord of the Coverdale Arms

STUART ROBERTSON

The Rev. Silas Wepshott (Vicar of Coverdale)

FREDERICK G. LLOYD

Judge Romney (Father to Harry)

Period: Middle of the 18th Century.

Act I.

Scene: Courtyard of the Coverdale Arms Morning

Act II

Scene: Hall in Coverdale Castle: Night.

Conductor: DAN GODFREY, Junr.

Producer: FREDERICK G. LLOYD.

Chorus Master

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In the above programme, page 350 of our new dated August 22, we give the correct notation numbers of the publishers of "Soul of Me" by Burns, and "When the Swallows Homeward Fly" by White. Both these songs are published by Messrs. Chappell and Co., Ltd., of 50, New Bond Street, London, W. 1.]

5.0.5.15.—"WAS FIVE O'CLOCK"—Mr. Isaac J. W. Hume, Keeper of Art, National Museum of Wales, Reginald F. Russell (Baritone), Arthur Short, Deputy Camp Chief, will talk to Boy Scouts.

5.45-6.30.—CHILDREN'S CORNER

6.30-6.45.—"How to Speak French"—(NIO)

70.—WEATHER FORECAST and NEWS S.B. from London

Radio Society Talk. S.B. from London.

Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of Natural History"

Local News

8.0-11.0.—The entire Programme S.B. from London

Announcer: A. H. Goddard

## MANCHESTER

12.30-1.30.—Concert by the "2ZY" Quartet

4.30.5.0.—WOMEN'S HALF HOUR: Mrs. Mackintosh on "Welfare Work at the Police Court." Dorothy Robson (Soprano)

5.0.6.0.—CHILDREN'S CORNER

70.110.—The entire Programme S.B. from London

Announcer: Victor Smythe

## GLoucester

3.45-4.45.—Concert. Dorothy Helmrich (Mezzo-Soprano), JOHN HUNTINGTON (Bass).

4.45-5.15.—WOMEN'S HALF HOUR

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scheherazade Half Hour

70.110.—The entire Programme S.B. from London

Announcer: W. M. Shewen

## MANCHESTER

3.30-5.0.—Concert: The Wireless Quartet. Forming Topics. Ronald Gouley (Enter-tainer).

6.0-6.30.—CHILDREN'S CORNER. Connie Souster (Soprano).

70.—WEATHER FORECAST and NEWS S.B. from London

Radio Society Talk S.B. from London.

Mr. J. DUDLEY JOHNSTON, S.B. from London

Local News

7.30.—Boys' Brigade News

8.45.—The entire Programme S.B. from London

Announcer: Ned M. Leam

## GLoucester

3.0-5.0.—Violin and Piano Recital.

ALBERT SAMMONS (Solo Violin)

WILLIAM MURDOCH (Solo Pianoforte). Sonata in F Major, Op. 20, No. 2

Sonata in C Minor, Op. 45, ..... Orveg

Sonata in D Minor, Op. 108 ..... Brahms

4.45-5.15.—TOPICS FOR WOMEN: Health Chat

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Paul

6.0-6.30.—Weather Forecast for Farmers

70.110.—The entire Programme S.B. from London

Announcer: Mungo M. Dower

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.



# WIRELESS PROGRAMME—FRIDAY (Sept. 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10.20 Time Signal from Greenwich  
10.45-11.00. *Time Signal from Greenwich*

4.05.0.—Time Signal from Greenwich  
10.45-11.00. *Time Signal from Greenwich*  
Education are  
Miss Mary Stewart  
Harrison Reed  
Organ Music relayed from Shepherd Bush Pavilion

6.0-6.45.—CHILDREN'S CORNER

7.0.—TIME SIGNAL FROM BIG BEN  
WEATHER FORECAST and 1st GENERAL NEWS BULLETIN. S.B. to all

G. A. ATKINSON (the B.B.C. Film Seen on the Screen.) S.B. to all Stations  
Local News

7.30-8.0. Interval.

8.0. Military Band Night.

THE "2LO" MILITARY BAND

Conducted by DAN GODFREY Junior

HERBERT HEYNER (Baritone)  
ROBERT PITT AND LANGTON MARKS  
Entertainers  
The Band

Imperial March "Elgar (11)  
Overtures, "The Wreckers" Ethel Smyth  
The Cloths of Heaven "Dunhill 14  
Dance Darden "Lulu Lehmann

Robert Pitt and Langton Marks in  
Dance "Up to Date"

Waltz, "Carnegie Tunes" "Gungl  
Selection, "A Trovatore" "Leeds

8.0. Baritone Songs.

Sea Fever "Island  
Sweet Be Not Proud "Cutham  
A Mood "At son Traversa (1,  
Supremo Songs

On a Grey Day "Norman O'Neill  
The Band  
Schotzo, "L'Apprenti Sorcier" Dukas

8.30. Baritone Songs.

"The Two Grenadiers" "Schubert  
Who is Sylvia "Schubert  
Hark, Hark the Lark "Schubert  
"The Erl King

Selection, "Reminiscences of Ireland"  
Fred Godfrey

10.0.—TIME SIGNAL FROM GREENWICH  
WEATHER FORECAST and 2nd GENERAL NEWS BULLETIN S.B. to all Stations

Topical Talk  
Local News

10.30. The Band

Robert Pitt and Langton Marks, "Dance"  
The Band

Fox trot, "Foolish" Beryl Puckle (19)  
Tarantula d'Elphégor "Rochester"

11.0.—Close down.

Announcer: G. F. Palmer

## BIRMINGHAM.

3.30-4.30.—Lowells Picture House Orchestra

4.0-5.30.—WOMEN'S CORNER—Marina  
Bourn and Lena Copping Entertainers  
and Duettists. Graham Squares: In  
formal Business Chats to Women, No  
4. Florence Cleburn (Soprano)

5.30-6.30.—CHILDREN'S CORNER

6.30-6.45.—Teens' Corner: R. A.  
French Talk

7.0.—WEATHER FORECAST and NEWS

S.B. from London  
G. A. ATKINSON S.B. from London  
Local News

7.30-8.0.—Interval

Play Evening.

THE STATION COMPANY OF  
PLAYERS

Directed by WILLIAM MA READY

8.0. MOTHS

Quada

In and of arrival in Play

Fusion Leach An American H

EDNA GODFREY TURNER

Lake of Mail and Cantyre

E STUART VINDEN

Inc. Daily Vanderdecken

ETHEL MALPAS

Prince Zoureff "FRANK V FENN

Duchesse de Sombaz "IRENE MARSTON

Vern Heroet (Dauger) "Lulu Lehmann

Raphael de L'orego (A Singer)

VINCENT CIBRAN

Lord "WILLIAM MACHEADY

Act I "Perse Zoureff's Hotel in Paris

Act II "The Same

Act III "Prince Zoureff's Palace in St

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# WIRELESS PROGRAMME—FRIDAY (Sept. 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 8.0. **Quartet.**  
 Dreamy Melody *Impromptu and Noct (7)*  
 Captain Mac *Anderson (1)*  
 Piano Fiddle Solo  
 "Piano and Amour" *Teller (1)*  
 Soprano Song  
 "Maiden" *Schubert arr West (11)*  
 Piano Solo  
 "Rusks of Spring" *Sinding*  
 Quartet  
 "If Winter Comes" *Tennant*  
 Ensemble "Hills of Tennessee" *Meyer (3)*  
 Piano Fiddle Solo  
 "Chanson" *Teller (1)*  
 Soprano Song  
 "Just for Awhile" *Parry (11)*  
 Piano Solo  
 "Papillon" *Parry (11)*  
 Baritone Song  
 "Life's Highway" *Longton Eyre (11)*  
 Ensemble "Wonderful One" *Whiteman, Grofe and Selden (7)*  
 Fiddle and Piano  
 In Selections from his Repertoire  
 9.0. **Chamber Music.**  
 ALBERT SAMMONS (Violin)  
 WILLIAM MURDOCH (Piano)  
 Sonata in A for Violin and Piano  
 Violin Solos  
 Hymn to the Sun *Debussy*  
 Slavische Tanz in E Minor *Debussy*  
 Danse Orientale *Debussy*  
 "An Island Song" *Debussy*  
 10.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 Local News  
 10.30. **Sonata in C Minor for Violin and Piano**  
 Op. 45  
 11.0. **Close down**  
 Announcer: Victor S.

- 8.55. **Soprano Songs**  
 "How Shines the Dew" *Habington*  
 "The Soldier's Wife" *Habington*  
 "Madrigal" *Chaminade (5)*  
 "Donna Humeur" *Chaminade*  
 "The Nightingale" *Weekes (11)*  
 "The Snow" *Elgar*  
 Obligation for 1st and 2nd Violins  
 "Peter Piper" *Bridge*  
 "Weary Wind of the West" *Elgar (11)*  
 "In a Monastery Garden" *Kathey (11)*  
 Waltz, "The Merry Widow" *Lehar*  
 "Lullaby" *McConnell (11)*  
 "Stars of the Summer Night" *Elgar (11)*  
 "Wassail" *Faughan Williams (11)*  
 "New Tramp" *Bishop*  
 Melodies from "Merrie Eng and German"  
 Announcement of ensuing week's principal events  
 10.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 Topical Talk  
 Local News  
 10.30. **Ronald Gourley**  
 In Selections from his Repertoire  
 10.45. **Close down**  
 Announcer: W. M. Shewell

## GLASGOW.

- 3.30-4.30. **The Wireless Quartet and Ina Ferguson**  
 Soprano  
 4.45-5.15. **TOPICS FOR WOMEN**, Domestic Science Club.  
 5.15-6.0. **CHILDREN'S CORNER**  
 6.0-6.5. **Weather Forecast for Farmers**  
 6.40-6.55. **Mr. J. Eddington Aiken on "Paper and its Manufacture"**  
 7.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 G. A. ATKINSON, S.B. from London  
 Local News  
 7.30-8.0. **Interval**  
 8.0. **Prof. J. SHIELD NICHOLSON, S.B.**  
 from Edinburgh  
 "Lullaby in the countless chambers of the brain."  
 Our thoughts are linked by many a hidden chain.  
 Awake but one, and lo, what myriads rise!  
 Each stamps its image on the other's face."  
 (CHRISTINA MACFARLANE, Contralto)  
 (GEORGE HUTCHISON, Humorous Reader)  
 GEORGE HEWSON (Solo Banjo)  
 THE STATION ORCHESTRA  
 Conducted by ISAAC LOSOWSKY  
 8.15. **Orchestra**  
 American Fantasy, "La Cooiland"  
 8.25. **Christina Macfarlane**  
 "I Stood on the River"  
 "Balm in Gilead"  
 Plantation Lullaby, "Ma Corly Headed"  
 8.35. **George Hewson**  
 A Plantation Episode "Ezra Grimshaw"  
 "A Darkie Chorus"  
 8.45. **George Hutchison**  
 "Mrs. Thomson's Sail Down the Water"  
 Both by Special Request,  
 Orchestra  
 1.10. **Christina Macfarlane**  
 "Trouble I've Seen"  
 "Dona Only One"  
 Plantation "Moon in the Sky"  
 Song "Dona Why De Don"  
 9.20. **Mr. R. W. BROWN on "Abraham Lincoln"**  
 9.35. **George Hewson**  
 "Conical Chorus"  
 "Georgia Wink Round"  
 9.45. **George Hutchison**  
 "Mrs. Duff at the Pictures"  
 By Special Request,  
 Orchestra  
 10.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 Topical Talk  
 Local News  
 10.30. **THE GLENEAGLES HOTEL BAND**  
 11.30. **Close down**  
 Announcer: R. Elton Kingsley

- 3.4. **Request Night**  
 DOROTHY ROBINSON (Soprano)  
 M. O'NEILL WOOD (Soprano)  
 RONALD GURLEY (Soprano)  
 THE STATION ORCHESTRA  
 8.0. **Overture, "La Gazza Ladra"**  
 8.15. **Soprano Songs**  
 "When Myra Sings" *A. L. (5)*  
 "Someone" *Becky (1)*  
 "The Kahn of Wandering"  
 "Woe is Sylvia" *Schubert arr West (11)*  
 Quartet  
 "Wake for the" *Lehmann*  
 "The Land and the Lizard" *Lehmann*  
 "Come, Pretty Wagon" *Parry (11)*  
 Orchestra  
 Excerpts from "La Boheme"

- Opera and Light Comedy.**  
 MAY McLEAN (Soprano)  
 JOSEPH FARRINGTON (Bass)  
 THE WIRELESS ORCHESTRA  
 8.30. **Selections, "La Boheme"**  
 8.45. **May McLean**  
 "Che Faro" *Gluck (1)*  
 "Divinita on Styx" *Gluck (2)*  
 8.55. **Joseph Farrington**  
 "I Rage, I Melt, I Burn"  
 "Aria, O Ruedor"  
 "Cavatina, "Even Bravest"  
 "Heart"  
 Scene, "The Call of Gold"  
 9.10. **Orchestra**  
 Selection, "Cavalleria Rusticana"  
 9.25. **May McLean**  
 "Lascia chio Piato"  
 9.40. **Joseph Farrington**  
 Song of the Torador  
 9.50. **Orchestra**  
 Ballet Music from William Tell  
 10.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 Topical Talk  
 Local News  
 10.30. **Popular Half-hour.**  
 Joseph Farrington  
 "The Sands of Dee"  
 "Awake, Beloved!"  
 "The Song of the Road"

- 10.40. **Orchestra**  
 "Meditation"  
 10.50. **May McLean**  
 "The Reason"  
 "The Land of Might Have Been"  
 11.0. **Close down**  
 Announcer: A. M. Skinn

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 7.0. **WEATHER FORECAST and NEWS**  
 S.B. from London  
 G. A. ATKINSON, S.B. from London  
 Local News  
 7.30-8.0. **Interval**  
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 By Special Request,  
 Orchestra  
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 S.B. from London  
 Topical Talk  
 Local News  
 10.30. **THE GLENEAGLES HOTEL BAND**  
 11.30. **Close down**  
 Announcer: R. Elton Kingsley

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 55.











# B.T.H. Loud Speakers

**I**F you want the very finest loud speaker reproduction you will get one of the B.T.H. Loud Speakers illustrated in this advertisement. In the design of these new and original models we have been able to avoid the mistakes of other and earlier manufacturers.

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## Form C 1

The receiver portion of this loud speaker is encased in polished aluminium and is fitted with an air-gap adjusting screw.

This is the most suitable loud speaker for home use. It gives perfect reproduction, is extremely sensitive and has a variable air-gap.

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for better hearing**



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Sheffield.



## Listeners' Letters.

It is the Editor to be acknowledged that the Editor is not responsible for the opinions of the writers. Anonymous communications are not considered.

### Choosing a Career Through Wireless.

DEAR SIR, It may interest you to hear that my son is now in training on the training ship *Mercury*. He is, I hope, as a result of a talk on the wireless on "A Career for Boys," and our inquiries re the same. He is happy and quite content by his letters, and we are satisfied.

I took him to the college, and was quite pleased with its arrangements.

Yours truly,

Taraditch, near Derby.

V H

[As a result of the address on "Sea Training for Boys" from Birmingham Station, by Lieut. A. E. Spey, R.N.V.R., several lads have taken up a career in the Royal Navy and Merchant Service. A number of letters of appreciation have been received from parents and guardians similar to the one given above.]

### Chelmsford on the Connet.

DEAR SIR, I learn that there is still a certain amount of adverse criticism regarding the

ME I can say is that were Chelmsford stopped, wireless would at once lose half its interest for me. Using only two of my four valves, I receive "5XX" quite as loudly as Brussels (which is only a mile away) and much clearer and more distinctly. Speaking comes through with incredible distinctness, and it is almost impossible to believe that the voice travels across the Channel. I get no interference from "Radio" whatever, although it is hard to cut out "5XX" to receive "Radio"—still, who wants to get "Radio" when one gets such infinitely more interesting and varied programmes from London through Chelmsford.

Recently I fixed up a small indoor aerial in my attic, five parallel wires each five yards long with down lead along walls to ground floor, and I get Chelmsford very well with that!

Yours truly,

Brussels.

F. H

### Radio as Life Saver.

DEAR SIR,—Midnight in a nursing home after a severe operation! With pain intolerable and all the fiends of torture seeming to fight against my weakened body, I saw the presence of Death standing at the opened door and had almost turned my face to the wall when the "scythe bearer" seemed to vanish suddenly and an ethereal form seemed to take its place, and signed for me to listen—pointing to the

At once a glorious thrill ran through body and brain; my anguish and pain left me, and the beautiful strains of the cello quivered and the murmuring of leaves and the notes of nightingales fluttered! Then I knew I had had a divine message to live from one of God's

The night nurse told me she found me in a deep sleep with the head phones still on—the first sleep I had had for three days.

Yours truly, "GRATEFUL."

### Wireless and the Wind.

DEAR SIR,—The following is an actual experience I had the other day. I went into a village inn where the landlord knew that I had a wireless set. "Well," he said, "how's your listener' get on?"

"I am well, I am getting excellent results."

"Aye," he exclaimed, "this weather's all right for your job, because when it's so windy it blows it about so much."

This is an example of the need for some wireless education among certain folk.

Yours faithfully

Stannocross, near Barnstaple.

W. B.

## Progress in Air Transport.

### A Talk from London, by Air Vice-Marshal Sir W. Sefton Brancker, K.C.B.

ON August 25th, 1910, a British aeroplane left London and flew to Paris, carrying mails and passengers. This was the first flight of the first regular commercial air service in the world, and we may say that it marked the birth of that new and fascinating industry—Air Transport. Five years have passed, and it may be of interest to glance briefly at the progress that has been made.

During the first twelve months of 1919-1920, it was seldom that more than two or three, at the most three, British aeroplanes left London in one day. During the past month of July, 1924, an average of about 10 British aircraft have flown every day from our air port at Croydon and from Southampton to various destinations on the Continent, and to the Channel Islands. We started by confining our operations to a daily service between London and Paris. To-day there are always three, and sometimes four, services to Paris by British aircraft, there are three services a day to Cologne, twice a

effect, and we are calculating on a pilot flying for anything between 600 to 1,000 hours in the

The measure of safety attained by British aircraft is remarkable. During the past five years the regular services will have covered approximately 3½ million miles, and only three fatal accidents to passenger-carrying aircraft have occurred, involving the death of only six passengers.

### Wireless to aid Pilots.

During these five years a sound and comprehensive system of ground organization for the Cross Channel services has been developed. Every aircraft flying on the regular services is provided with a wireless telephone, and during the whole of his flight the pilot, or the observer, is in communication with either our terminal station at Croydon, or one of the foreign air ports at Paris, Brussels, Cologne, and Rotterdam. By this means we know approximately the whereabouts of every aircraft, and can issue instructions to the pilot, or the observer, to inform any pilot by means of directional wireless of his exact position if he loses his bearings over the clouds or in fog.

As a result of this five years' work we know approximately the whereabouts of every aircraft, and can issue instructions to the pilot, or the observer, to inform any pilot by means of directional wireless of his exact position if he loses his bearings over the clouds or in fog.

(1) It is really a very safe means of travelling.

(2) It can be operated at 100 miles per hour for about 4s. to 4s. 6d. per ton mile.

(3) It is reasonably reliable and punctual.

4. It is a very comfortable and restful form of transport, even with the aircraft at our disposal now.

(5) It saves a vast amount of time on long journeys, for example, 16 hours is saved between London and Berlin, and 12½ hours between London and Zurich.

(6) It is impossible with the number of passengers and weight of cargo obtained up-to-date in Europe to make air transport pay its way without financial assistance from the Government.

### More Traffic Wanted.

Our great object now is to make air transport pay its way because, until it does, its operations must always be limited by the amount of money which can be produced to subsidize it. There are three lines of progress towards this objective: (1) We must reduce the flying costs, (2) we must improve the standard of regularity and punctuality, (3) we must persuade the public to make more use of existing services and give us more traffic.

The biggest factor in the reduction of operating costs is the development of new type aircraft which can carry a greater paying load per horse-power than those of to-day. The Air Ministry have already ordered experimental aircraft which promise very well in this direction.

If we can hold our present position, or, better still, improve it, a vast aircraft manufacturing industry will be created in the country, and this industry will be as valuable to us in the future as our shipbuilding trade has been in the past, and British aircraft will be flying in every quarter of the globe.

Owing to pressure on our space, Continental Broadcasting Programmes are unavoidably held over this week.



A Representative type of British Commercial Aeroplane

day to Guernsey from Southampton, a daily service to Amsterdam; and three days a week British aircraft go as far as Berlin and Zurich. The public are making more and more use of Air Transport.

In the course of the first year's operations, 4,000 passengers were carried across the Channel, whilst in the twelve months ending August 1st, 1923, over 10,000 were carried, and during the same period freight has increased from 46 tons to 42½ tons.

### A Million Miles in Twelve Months.

It is satisfactory to know that the greater portion of this traffic has been earned in British aircraft. In 1919-1920 British regular services covered over 530,000 miles, in 1920-1921 there was a considerable setback owing to financial stringency. In the past twelve months, however, we have covered more than a million miles.

During these operations we have learned a great deal regarding the design of aircraft and engines suitable for commercial work, and we have also accumulated experience regarding the best methods of operating these aircraft with real economy. For instance, in 1919 we started work with only war experience in aviation at our disposal, and on this we estimated that in one year we could count on an aeroplane flying for only 250 hours, and that a pilot could only spend about 200 hours in the air during the same time. To-day, aeroplanes are flying from 1,500 to 1,600 hours in one year without overhaul, that is, they are covering an equivalent of a voyage of six times round the world every twelve months, and we expect to do better.

Flying has proved to be a far less strain on the pilot than we expected, and some of them this summer have spent as much as 100 hours in the air in the space of one month without any bad



# The Joys of Being Unmusical.

Do I Lose Much? By George Blake.

[T]he word "unmusical" was rather rashly as I think made a taste for music the conventional test of human decency. This was in the course of the incomparable love-scene between Lorenzo and Jessica in *The Merchant of Venice*, when the love-sick young man, stirred by the strains of viol and lute, put it to his charmer that music is a powerful influence in life.

With that proposition no reasonable man is prepared to quarrel. But Lorenzo was a lover and therefore given (for a time, at least) to excessive statement, and he went on to elaborate his theme, thus:

The man that hath no music in himself  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his offences dark as Erebus.  
Let no such man be trusted.

## Lovers' Babbles.

That was pitching it pretty strongly. Lovers are like that. But though the statement is manifestly excessive, though it is simply a characteristically pretentious piece of lovers' babble, it has served for three hundred years or so to gratify those who, by the mere accident of inheritance, are entitled to regard themselves as "musical." This bit of flattering untruth has been used by countless millions to their souls and, in the natural course of human procreancy, has been employed by those elect millions as a jibe against, nay, a curse upon, those to whom music is a matter of indifference.

It is an amusing and fatuous example of the workings of popular sentiment. It is no more rational than the sneer of a right-handed school-boy against his left-handed companion. But it has been accepted. We who are not moved with concord of sweet sounds are held by the herd to inhabit an outer darkness where vice and dullness reign. The best we get from the superior and "musical" is pity.

## When the Orchestra Goes Mad

So let it be. We shall not seek to compete in perfection and happiness with those who—so greatly are they stirred by musical combinations—bombard the B.B.C. with suggestions, complaints, and occasional appeals, all affecting the musical sections of the broadcast programmes. That is a field barred to us by our so unfortunate condition and our wholly imperfect faculties. If the slow movement of the *Old-World Symphony* is taken too quickly by the station orchestra, we are not able to protest. If the soprano sings sharp and the contralto goes flat, we are too dull to know or care. If the orchestra goes raving mad in a body, we shall yet not be able to realize that the result is not one of Stravinsky's little things.

Unhappy we! But, soft—is our misfortune actually so terrible as popular opinion holds? Thinking it over, I am inclined to argue, even on these grounds, that there are, in being unmusical, satisfactions and recompenses and even joys that the musical can never know. For, as you see, it doesn't matter to us, and the vagaries of instrumentalists and composers are to us matters of complete indifference.

## A Healthy Calm.

We are saved a deal of worry: it is not through goshing them over musical inaccuracies that our teeth will eventually fall. Let the *Slow Movement* go too fast—it is all the same to us, and we do not lose nervous strength in futile passion. Let the soprano sing as sharp as a knife, the contralto as flat as a pancake—we shall retain a healthy calm and a charitable

attitude towards those unfortunate vocalists. Let the orchestra quail for Berlioz—it will be the unmusical people who will step in with evidence to the effect that the result seemed quite as comprehensible as anything by Stravinsky or even Schönberg—if not more so.

It has, indeed, often occurred to me that my musical friends carry with them throughout life a grievous burden. Being musical, they are sticklers; and sticklers can never be happy in a manifestly imperfect world. If you have ears to hear, then assuredly they will be offended.

## Inevitable Noise.

There are blaxon horns to bruise the sensitive souls of the musical, and yesterday's baritone organs, and the neighbour's little daughter in the back of her first skivvies with the *Fair and Witty*. These, and a thousand other worries, are always hustling about the ether to exacerbate the nerves of the musical. And we who are, by the mercy of Heaven, not musical—we do not care. The noises impinge on our ear drums, but they do not goad us to anger. They are no more to us than the breezes of evening fanning the cheek.

Everybody must suffer noise in this world. The greater fortitude and happiness are in those who do not care one tinker's curse about the quality of the inevitable noises. We do not waste time and stationery and temper writing letters to the B.B.C. and the manager of the local iron-foundry. Ours is the calm and abiding joy of the unmusical.

## Above the Minor Worries.

I know precisely what musical people will retort to these observations. Secure in the sense of their own superiority, by William Shakespeare, they will smile tolerantly at my rashness and say: "Yes, yes! But look at what you miss—the rapture of listening to records of sweet sounds; the joy of being lifted above this world's worries! Music—ah, my poor friend, you do not know."

Very well. I do not know what I miss. How could I, when I am not conscious of missing anything? As for being lifted above this world's worries, I am preserved at least from being plunged into a frenzy because sopranos occasionally sing sharp. Let the dear ladies sing sharp! If they do, I shall not worry. Or, more probably, I shall not trouble to listen to them at all, be they sharp or flat or exactly right. Surely it is I, the unmusical, who am above the minor worries that beset the purist listener?

## Precious Savings.

We, the unmusical, miss something! I am not a cow, therefore I shall never know the taste of grass. I am not a bird, therefore I shall never know the joys peculiar to perching on a telegraph wire. But am I downhearted? The answer to the question is severely practical. Let me make a brief list of what I save by being unmusical:

Time  
Temper.  
Money

What I save I have. My saved time and my saved money I may apply to the pursuit of whatever hobby gives me those raptures that music gives to others. My saved temper gives me, beyond the average of life, an extra year or two in which to enjoy myself according to my phlegm lights. And there I leave the question, confident that, until the time comes for me to bearken, willy nilly, to the music of the spheres, my lot is more full of joys than that of those who, being musical, claim for themselves a peculiar happiness.

# Women and Wireless.

By Robert Magill.

WIRELESS is of man's life a thing apart, like keeping chickens, or waiting for Chelsea to win a match. On the other hand, although it would not be quite true to say that it is woman's whole existence there is no doubt that it looms very largely in her leisure hours or, rather, minutes, that brief time when she is not cooking, or making beds, or washing up, or darning socks, or shopping, or generally looking after a great hungry husband and a couple of wisty children.

## The Enthusiastic Husband.

It must be admitted that she doesn't begin like this. When her husband catches radio fever, he becomes as enthusiastic as a dog which has found a new dust bin to ransack. He alters the floor with wireless periodicals, and he brings home other inmates who talk vaguely of anodes, and reaction, and things she doesn't understand. Eventually he goes and wastes his money—in her idea—on a lot of rubbish, instead of buying her a new hat.

For the first few days she watches him solemnly while he is putting up the aerial, asking him whether he fancies she is going to dry the washing in the coal-cellar. And the next day it's a funny thing, but no man can fix a screw in a wall without wanting a step-ladder somebody to hold the step-ladder, and a bag sack full of useless tools which he drops with a crash and wakes the baby. And he leaves her no time to keep a charwoman busy for a week.

## Expecting Too Much.

Eventually he tells her, "Listen to this," and she does so, grudgingly. She stuffs, "Isn't it quiet?" she says. She apparently expected a grand crystal set to do quite a great deal. Meanwhile the man feels as though he reverted wireless himself and that his hair is a little too tight for him. He has actually made it work. He begins to explain this, and she suddenly shuts him up. He's making so much noise that she can't hear Big Ben.

Being a woman, she never admits that her first impressions were wrong. Oh, dear no! But wireless is like love. Its insidious poison takes longer to travel through woman's more leathery veins, but when she gets it, she gets it badly. If you could see her alone on some mornings, you would find her peeling potatoes for lunch, with the headphones on, listening to a speech from the Prince of Wales, and weeping so many tears because of the solemnity of the occasion that she doesn't have to put any salt in the saucepan.

## What Men Don't Realize.

There is no doubt that wireless has filled a gap in the housewife's life. Few men can realize the awful loneliness a woman has to face most of the day, with not a soul to speak to, and an endless round of trivial tasks to be performed. But now she has somebody to talk to her, and her secret hope is that some day it will be possible for her to talk back to Uncle Rex and the others.

Woe betide the poor husband who comes home, clumsily like all men, and trips over the mat, or who kicks a chair. A really well-trained husband takes off his boots outside, and crawls in in case he interferes with a Talk.

Meanwhile, he is fed up with wireless. It's not that the programmes are dull, but it is because she will never let him indulge in the luxury of tinkering with it, or altering the earth wire, or messing round improving the connections. That's really what he bought the thing for, to play with, but women have no soul!

What are really needed in the average household are two wireless sets, one she can listen to, and one he can amuse himself putting right. Then they'd both be happy.



# Is Greenwich Time Always Right?

Radio and Scientific Errors. By Professor H. H. TURNER, F.R.S.

[Professor Turner was the Chief Assistant at the Royal Observatory, Greenwich, and therefore writes with special knowledge and authority on the subject of Greenwich time. He is a former President of the Royal Astronomical Society.]

MILLIONS of hearers are by this time familiar with the benefits of wireless telegraphy; many of them have heard the Greenwich clock tick at the specified moment and some have, perhaps, become a little impatient with the interruption to more amusing sounds, now that it no longer has the charm of novelty. It is not proposed to give here any reasons why these signals should be heard more indulgently by those who feel little interest in them for themselves, perhaps the happiest lives are those in which reference to the clock, especially reference to an accurate clock, is seldom necessary. But even these fortunate mortals are dependent on others, certainly on sailors, and perhaps even more than they suspect upon astronomers and geophysicists; so that they may be willing to hear what important consequences to their potential benefactors (in any case, their fellow men) have flowed from this possibility of hearing the Greenwich clock at a distance so easily.

## A New Privilege.

The last two words go to the root of the matter. It is nothing new to be able to hear the Greenwich clock, or an equivalent to infer the precise Greenwich time. For at least half a century it has been possible to telegraph the Greenwich time across the Atlantic, modified only by the necessary time of transmission through the cable. This transmission time is something under a quarter of a second, which, though large enough to trouble an astronomer, is of no consequence to sailors. But facilities for having the time communicated in this way were but rarely put at the disposal of astronomers, and were never available for sea, or unless they could stop to pick up the electric cable from the ocean bed. The exception sounds superfluous, but there are, after all, sailors who do this very thing, viz., those who go out expressly to repair a cable which has been broken or damaged. From the moment when they manage to pick up the cable and communicate through it with the shore they are in a position to have Greenwich time supplied to them; a quite exceptional privilege until the coming of "wireless," which conferred it upon all ships carrying a sufficiently sensitive receiving apparatus.

## Helping Our Shipping.

Two questions are suggested by what has been said: Why does a sailor want Greenwich time? and how does he get it if he does not happen to be on a cable ship? The answer to the first is that his longitude at sea is found from two data: the time at the ship and the Greenwich time. The former he determines for himself, for instance, he knows that when the sun is highest it is his noon. If he also knows that moment to be Greenwich midnight, he infers that he is on the side of the world of point to Greenwich. But he can only ascertain this second fact by cable message from Greenwich (or other accredited centre) or an equivalent.

And (to answer the second question) the equivalent has been hitherto supplied by carrying a chronometer (or several) with him on the ship, guaranteed to keep good time and set right (or error determined) at the last port. Beautiful chronometers are made now, capable of keeping time in all climates and weathers with great exactness.

Some persons a cable-repairing ship only succeeded in picking up its cable after several weeks of bad weather in the Atlantic; and, naturally one of the first questions asked of their comrades in England concerned the precise Greenwich time. This was sent in response from Greenwich itself but had to pass several junctions on the way, where it was transmitted probably without full knowledge of the accuracy required, so that it ultimately arrived at the ship out in the Atlantic with a considerable cumulative error. The crushing reply was returned: "We have better time on the ship than that!" The ship's chronometers, in spite of their testing for weeks, could be trusted sufficiently well to detect and reject the signal carelessly sent.

And yet it seems possible that the chronometer may disappear from our ships as the horse has disappeared from our streets. This pessimist no doubt looks forward to the time when petrol is exhausted, and the world will become its folly in allowing the horse to become extinct and the same evil prophet may gloat over the fate of ships which have let chronometer-makers starve for want of orders, only to find their wireless "jaunty" in time of need. Meanwhile, Mr. Asquith will probably recommend us to "wait and see" what the immediate future will tell us in both cases.

## A Scientist's Troubles.

The case of the astronomer-turned-geodesist (we will presently deal with him as an astronomer pure and simple) is very similar to that of the sailor. He, too, wishes to determine longitudes—not of ships at sea, but of observatories on land—and he, too, depended at one time simply on carrying one chronometer or more from place to place. Fifty years ago there was a Transit of Venus which Sir David Gill, then assistant to Lord Lindsay, wished to observe from a spot of unknown longitude. He took with him accordingly a large number of chronometers—and used to speak feelingly of the necessity for winding and comparing them during a brief attack of sea-sickness. The occasions when telegraph signals were available for longitude work were rare, and were due to very considerable generosity on the part of the cable companies, who had necessarily to forgo business profits during the hours when the cables were put at the disposal of the signalling astronomers. But in all important cases these generous concessions were made; and if any difficulties arose, they were not from the use of the cables, but from the astronomical observations made at the two ends. Some of these had long been familiar, especially that known as "personal equation."

## Finding Errors by Wireless.

It was known that without introducing any error at all if two astronomers attempted to determine the correct time from the stars at the same place and with the same instrument, they would get systematically different results. In consequence, it became the fashion, when determining longitudes, to exchange observers, even



PROF. H. H. TURNER.

across the Atlantic and the introduction of wireless signals would, in the ordinary course, have done nothing to obviate this difficulty, its simply distracted attention from it by introducing another and a wholly unexpected one—a difficulty which, up to the present, has become more and more puzzling the longer it is studied.

To explain it fully, it should first be stated that a method had been found of reducing personal equation within very small limits. It does not much concern us here, and we will therefore briefly say that instead of allowing a star image to transit over a fixed spider thread as formerly, the spider thread is in sympathy with the wire, and its motion registered automatically. But imagine personal equation eliminated altogether, so that no errors could arise from it. Then we might reasonably expect the time as determined in Paris to accord regularly with the time determined at Greenwich. There would be a difference, of course, due to the difference of longitude, which is about 9 mins. 21 sec. but after making this allowance once for all we might reasonably expect the determination to agree. Then do not! That is the extraordinary fact with which astronomers have been brought face to face by the introduction of wireless. It is, moreover, not as geodesists, but as simple astronomers that they have to face the difficulty, i.e., it is their observations of the stars which are apparently at fault.

## Making Communication Easy.

Notice how the new knowledge depends on the facility of communication introduced by wireless. The disagreement now manifest could conceivably have been found out before by borrowing the use of telegraph lines frequently; but that would have involved a great tax on the patience and generosity of the companies. Nowadays, without disturbing anybody, the wireless signals sent out from Paris can be read at Greenwich and Edinburgh and elsewhere, and compared with the time determinations made at these other observatories; and it is thereupon found that one observatory, say Greenwich, after agreeing with Paris and Edinburgh, will depart from them by as much as a fifth or a quarter of a second, stay there for a week or two, and then come back.

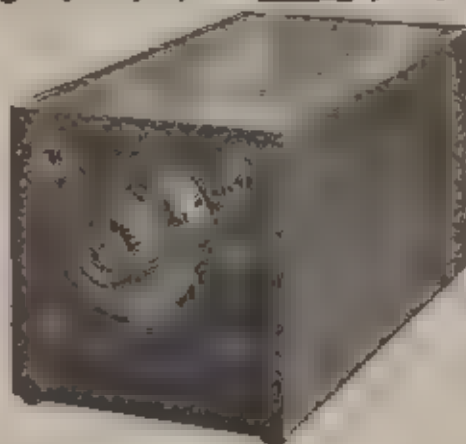
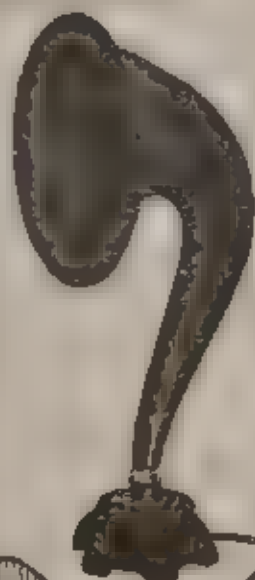
Meanwhile, Edinburgh may have also shown a similar behaviour. Professor Sampson, the Astronomer Royal for Scotland, showed a year or two ago at the Royal Astronomical Society a diagram of the relative behaviour of several observatories (including his own) for several years; and it is not too much to say that the general feeling was one of consternation. We had been putting far too much trust in our time determinations.

## When the Earth Shakes.

One curious feature of this diagram was noticed. The agreement of the separate observatories was certainly much better during the War than after the Armistice. Is it possible that the agitation of the air (or the ground, or both) by the bombardment had some curious effect of shaking the telescopes into their accurate positions? This hypothesis is scarcely to be entertained seriously, but it will serve to show how far afield we may have to look for an explanation of this surprising and quite unexpected discrepancy. There seems to be also a paradoxical possibility that small instruments may give better results than larger ones; but these are only possibilities—no one has really been able as yet to make a suggestion accepted by others or credited by experience.



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# Edinburgh Programme. Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-4.0 Programmes S.B. from London

MONDAY, September 8th, and WEDNESDAY, September 10th.

7.30-8.15 The Hourly News from London  
8.15-9.00 THE NEWS  
9.00-10.00 Programmes S.B. from London

TUESDAY, September 9th.

7.30-8.15 The Wireless Quartet S.B. from London  
8.15-9.00 CHILDREN'S CORNER  
9.00-10.00 Programmes S.B. from London

THURSDAY, September 11th.

7.30-8.15 Programmes S.B. from Glasgow  
8.15-9.00 CHILDREN'S CORNER  
9.00-10.00 Programmes S.B. from London

FRIDAY, September 12th.

7.30-8.15 "The Roving Revellers" from London  
8.15-9.00 THE NEWS  
9.00-10.00 WEATHER FORECAST and NEWS  
S.B. from London  
10.00-11.00 G. A. ATKINSON S.B. from London  
11.00-12.00 THE SHIPD NEWS  
S.B. from London

AGNES DYKES (Coleridge)

W. WOODWARD (Sole Piano)

R. W. CRESSWELL (Soprano)

ROSE D. MILLER (Soprano)

Agnes Dykes

"Hail, Hail, the King's Come" (Soprano)

"Hail, Hail, the King's Come" (Soprano)

Finale with Variations in E Major ("The King's Come")

W. W. Cresswell

Meaning "The King's Come" (Soprano)

London Lee "The King's Come" (Soprano)

In the Silence of the Night "The King's Come" (Soprano)

Agnes Dykes

Lo. Here the Gentle Lark "The King's Come" (Soprano)

Two Less with the Dearest Air

John D. Miller

Finale

9.55. Classic Woodward

Finale

Prologue from "Holberg Suite"

Arabesque in G Major

Agnes Dykes

"Wake Up" (Soprano)

"Shog, Joyous Bied" (Soprano)

The Fairy Prince "The King's Come" (Soprano)

The March of the Fairies "The King's Come" (Soprano)

John D. Miller

"Chant de Rougemont" (Soprano)

R. W. Cresswell

"Spring is at the Door" (Soprano)

"Fair House of Joy" (Soprano)

"I Hear a Thrush at Eve" (Soprano)

Classic Woodward

Study in A Minor, Op. 25, No. 11

Study in G Flat, Op. 25, No. 8

Waltz in D Flat, Op. 64, No. 1

Chopin

10.00-10.15 WEATHER FORECAST and NEWS

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TOTTENHAM  
WARRINGTON  
WOLVERHAMPTON  
YORK



# Leeds--Bradford Programme.

Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.30-4.30 } Programmes S.B. from London.

MONDAY, September 8th, WEDNESDAY, September 10th, and SATURDAY, September 13th.

3.30-4.30. Benson's Ghost and his Orchestra relayed from the Tower Picture House Leeds.

5.0-6.0.—CHILDREN'S CORNER

7.0-8.0.—Programmes S.B. from London.

TUESDAY, September 9th, and THURSDAY, September 11th.

3.30-4.30. Benson's Ghost and his Orchestra relayed from the Theatre Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programmes S.B. from London.

FRIDAY, September 12th.

3.30-4.30. Harold Geo and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON S.B. from London, Leeds News.

10.30.—Interval.

## Local Programmes.

AN. BROWN. 1.15-1.30. Benson's Ghost and his Orchestra. 2.15-2.30. Benson's Ghost and his Orchestra. 3.15-3.30. Benson's Ghost and his Orchestra. 4.15-4.30. Benson's Ghost and his Orchestra. 5.15-5.30. Benson's Ghost and his Orchestra. 6.15-6.30. Benson's Ghost and his Orchestra. 7.15-7.30. Benson's Ghost and his Orchestra. 8.15-8.30. Benson's Ghost and his Orchestra. 9.15-9.30. Benson's Ghost and his Orchestra. 10.15-10.30. Benson's Ghost and his Orchestra. 11.15-11.30. Benson's Ghost and his Orchestra. 12.15-12.30. Benson's Ghost and his Orchestra.

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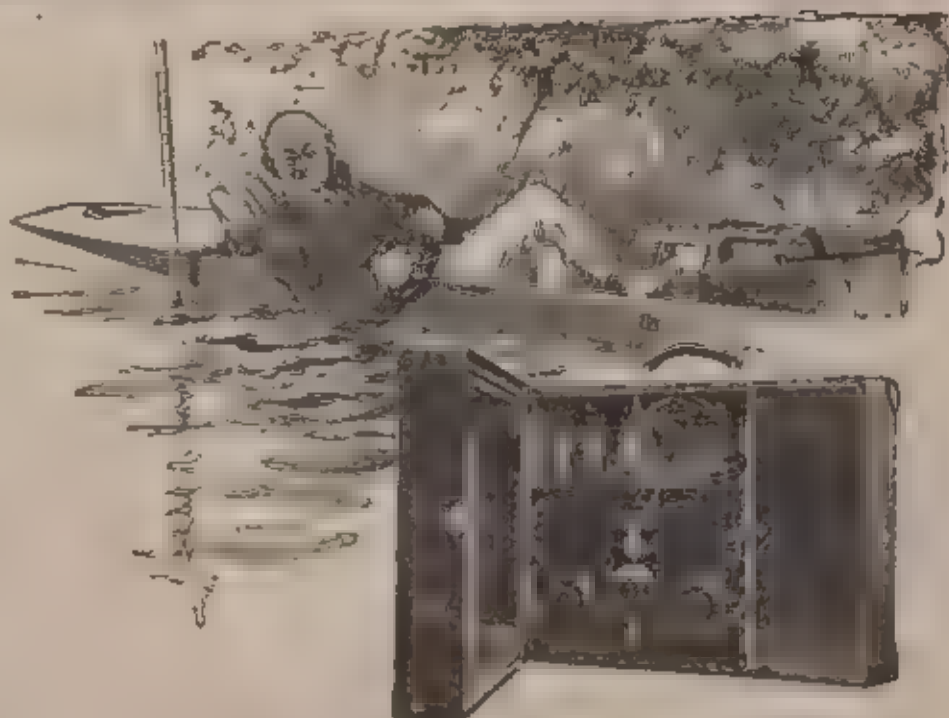
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7.00-7.15. Benson's Ghost and his Orchestra.

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7.30-7.45. Benson's Ghost and his Orchestra.



## "I know a bank . . . ."

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch," I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn.

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set.

Undoubtedly a good investment.

## THE PORTABLE THREE.

A completely self-contained set, requiring no aerial, earth wires, or accumulators. Price (including phone and case) £14-0-0. In neat wooden case £15-0-0. Extra £1-0-0. Mains, 120 V. 3 Dyn. Fenster Valves.

# FELLOWS WIRELESS

Announced: G. P. Fox.

E.P.S. 77.

Advt. of the Fellows Magneto Co., Ltd., Park Royal, London, N.W.10.



## READ THESE LETTERS.

The following letters are typical of the thousands received from men and women who have learnt French, Spanish or German by the new Pelman method

### MONTHS EQUAL YEARS.

I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school. (G. 148.)

### EIGHT MONTHS EQUAL EIGHT YEARS.

This is the easiest and quickest way of learning foreign languages. I was not able to study very regularly but in the space of EIGHT MONTHS I have learnt as much Spanish as I learnt French in EIGHT YEARS at school. (S.M. 119.)

### FOUR MONTHS EQUAL FOUR YEARS.

I am delighted with the progress I have made.

I have learned more French this last FOUR MONTHS than I did before in FOUR YEARS. I enjoyed the Course thoroughly. (W. 149.)

### RESULT OF EIGHT WEEKS' STUDY.

I was invited lately to meet a Spanish lady . . . she was filled with genuine surprise and admiration at the amount I had learnt in EIGHT WEEKS. I do most of it in omnibuses and at meals. (S.H. 219.)

### FRENCH LEARNT IN SIX MONTHS.

After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realize now that the method was wrong.

After about SIX MONTHS' study by the Pelman method I find I have practically mastered the language. (B. 143.)

### SPANISH IN SIX MONTHS

I am very satisfied with the progress I have made. I can read and speak with ease, though it is LESS THAN SIX MONTHS since I began to study Spanish. All the lessons have interested me very much. (S.M. 181.)

### ASTONISHING PROGRESS

I am more than satisfied with the progress I have made—I am astonished! It would have taken me AS MANY YEARS to learn by any ordinary system as much as I have learnt in SIX MONTHS by yours. (P. 145.)

### ONE THIRD THE USUAL TIME

I have learnt more and better French in the last FOUR MONTHS than previously I had learnt in THREE TIMES THAT PERIOD. (M. 241.)

Further letters describing the merits of the new method will be found in the particulars which will be sent free to everyone who uses the coupon printed on this page to-day

# THE GIFT OF TONGUES.

By

ANTHONY SOMERS.

I have discovered a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what drudgery, what disappointment I should have been saved.

It has sometimes been said that the British people do not possess the "gift of tongues." Certainly I never possessed that gift. At school I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my form. And yet in other subjects—English or History or Mathematics—I had my own quite well. I have now come to the conclusion—my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Now, although I never could "get on" with Foreign Languages, I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired, Sainte Beuve, in French, and not merely through the medium of a characteristic translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase book. And so I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

### How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish and German." Of course, I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their illustrated book "How to Learn Languages," and this so interested me that I enrolled for the Course in FRENCH. Frankly, it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens.

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say Spanish or German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I shall be greatly surprised if it doesn't revolutionize the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of

their most striking features is the fact that they are written entirely in the particular language (French, Spanish or German) concerned. There is not an English word in any of them. Even if you do not know the meaning of a single Foreign word you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Spanish-English or German-English dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

### Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers and to write and speak the particular language in question accurately and grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The Pelman method of learning French, Spanish or German by correspondence is fully explained in three little books (one for each language), and I strongly advise those who are interested to write for a free copy of one of these books to-day.



Everyone who wishes to learn FRENCH, SPANISH or GERMAN without difficulty or drudgery should post this coupon to-day to the Pelman Languages Institute, 95, Bloomsbury Mansions, Hart Street, London, W.C.1. A copy of the particular book desired will be forwarded by return, gratis and post-free.

### COUPON.

To the PELMAN LANGUAGES INSTITUTE,

95, Bloomsbury Mansions, Hart Street, London, W.C.1

Please send me a free copy of "HOW TO LEARN FRENCH" — "HOW TO LEARN GERMAN" — "HOW TO LEARN SPANISH" (cross out two of these), together with full particulars of the New Pelman Method of learning languages.

NAME . . . . .

ADDRESS . . . . .

. . . . .



# **Liverpool Programme.** Week Beginning Sunday, September 7th.

## **SUNDAY, September 7th.**

7.0-7.30 *Pr. from S.B. from London*

**MONDAY, September 8th, to WEDNESDAY, September 10th, and SATURDAY, September 13th**

7.0-7.30 *and his Orchestra, relayed from S.B. from London*  
7.30-8.0 *and his Orchestra, relayed from S.B. from London*

## **THURSDAY, September 11th.**

7.0-7.30 *The Station Promenade Trio.*  
7.30-8.0 *CHILDREN'S CORNER*  
8.0-8.15 *Programme still from London.*

## **FRIDAY, September 12th.**

7.0-7.30 *and his Orchestra, relayed from S.B. from London*  
7.30-8.0 *CHILDREN'S CORNER*  
8.0-8.15 *WEATHER FORECAST and NEWS, S.B. from London*  
8.15-8.30 *G. A. ATKINSON, S.B. from London.*  
8.30-8.45 *Local News.*

## **A Concert Party Programme.**

**THE "QUEER FOLK" CONCERT PARTY**

Under the Direction of **ERNEST FLETCHER**

**HAROLD BEBINGTON RALPH COLLIS, ERNEST FLETCHER GWILL ROBERTS, NORMAN TAYLOR, PHYLLIS CANT ALYS WALKER**  
At the Piano, Phyllis Cant and Ernest Fletcher

7.0-7.30 *Pr. from S.B. from London*  
7.30-8.0 *And So We Go On "The Watermelon Tree, Honey-moon Bella, Fairings" Easthope Martin*

8.0-8.15 *Sea Fever "Irish Sea Fever" Ireland*  
8.15-8.30 *A Burlesque, "Young Him Off" Any Old Stage*

8.30-8.45 *Any Old Stage*

8.45-9.0 *Swill Roberts, Entertainer*

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## **MASTER VALVES HAVE MASTER REASONS.**

**O**NE of the greatest reasons for the superiority of the Mullard H.F. and L.F. Valves lies in the Mullard Grid.

❑ The inward sweep of the central convolutions traps the useful downward emission from the hottest part of the filament. This protection against loss with a convex filament can be found only with the Mullard Grid.

❑ The Radius of curvature of the Mullard Grid being greater than the possible sag of the hot portion of the filament eliminates all chance of internal contact.

❑ The clean spot welding of each convolution of the Mullard Grid to the rigid back-bone prevents movement and gives uniformity of characteristic in manufacture.

❑ The Mullard Grid support is made with ample strength to ensure rigidity.

These are a few of the many distinguishing features of **MASTER DESIGN** in the

**MULLARD H.F. Red Ring Valves. Price 12/6 each.**

**MULLARD L.F. Green Ring Valves. Price 12/6 each.**

*For detection use the Mullard H.F.*

Write for leaflet V.R. 18.

# **Mullard** **THE MASTER VALVE**

Advertisement of the Mullard Radio Valve Co., Ltd. (Dept. R.T.),  
Nightingale Works, Nightingale Lane, Balham, S.W. 12

BRITISH EMPIRE EXHIBITION, PALACE OF ENGINEERING,  
AVENUE 14, BAY 12.

7.0-7.30 *Pr. from S.B. from London*  
7.30-8.0 *And his Orchestra, relayed from S.B. from London*  
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7.45-8.0 *Swill Roberts, Entertainer*  
8.0-8.15 *Swill Roberts, Entertainer*  
8.15-8.30



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**PYRAMID**

BECAUSE BEHIND IT THERE IS THE ASSURANCE OF UNFAILING SERVICE!

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Insulation a most important feature with H.T. Batteries, is most efficiently achieved in the PYRAMID by its special construction, the whole space between adjacent cells being filled with superior quality paraffin wax. Tappings are taken every three volts, permitting most critical tuning. The robust electrodes used in the zinc cells are more substantial than competitive makes, and greatly increase the life of the battery. These features alone should enable you to unhesitatingly choose a PYRAMID.

**FULLY GUARANTEED.**

From every point of view it profits dealers and factors to stock this line!

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**SILENT WORKING.  
CONSTANT VOLTAGE.  
LONG LIFE.**

**PRICES**

15 volt	-	-	-	2/9
33 volt	-	-	-	6/9
60 volt	-	-	-	11/9
90 volt	-	-	-	17/9

Tapped every three volts.  
Special insulated wander  
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Specially Featured  
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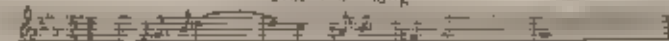
Why did you teach me to love you?

Fox Trot Ballad



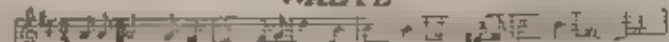
Tell me in the Moonlight

Fox Trot Song



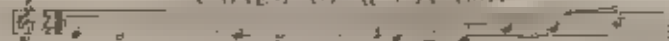
A GARDEN IN BRITTANY

WALTZ



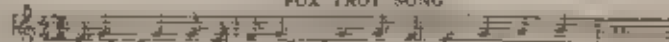
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Get out the continual weekly expense of having your accumulators charged. Eliminate the annoyance of being left with accumulator run down on winter days when you want them most and the trouble of carrying them to the nearest garage for re-charging.

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which charges your accumulators automatically by means of your lighting, radiators, electric iron or vacuum cleaner in any part of your house. No need for using any other current, and certainly free of cost.

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Control of 25,  
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**6/6 "C"** **BRITISH MADE** **"2" 8/6**

R.A.F. "C" Valves made by Osram G.F. Co. Ltd. and Ediswan Co. the Finest H.F. and Det. valve ever offered under 3/- 4pin type 5/6

"C" Valves were made under L.A.S. supervision at W.L. of the Broadcast Bands and there is no valve to touch them under double the price. Five new R.A.F. 6/6 valves with 1/6 pins £7 each four 1/6 pins £3 15s. Valves with 30 pins 30s. Minimum order 20. Reorder less £6 5s. Alternators, 60s. Wavemeters £3. Transmitters 15/- to £5 10s. 1,000 Stock of Wireless Apparatus made supplied and of other standard valves in stock for sale.

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Complete Course for P.M.C. Certificate. FEE £15.

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MADE UNDER  
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Write CADBURY, BOURNVILLE, about Gift Scheme.

SEE THE NAME 'CADBURY' ON EVERY PIECE OF CHOCOLATE.







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Illustration shows  
S.W. 15 Neck Model  
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Wireless Amplifier  
giving out a powerful  
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21/6 upwards.

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**I**N the Amplion you have the most effective  
sound-producing loud speaker in the world.  
It is the outcome of 40 years of successful  
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Sheer purity of tone, volume, and distortionless  
reception—these results are exclusive to the  
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features of design also exclusive to the Amplion.  
Every Amplion in use carries with it Free  
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Obtainable from all Wireless Dealers of repute.

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(E. A. GRAHAM)

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# The "Last Word" in High Tension Batteries

NOTE.—These remarks were made by Mr. Frank Phillips, M.I.R.E., A.M.I.E.E., Chief Engineer of Burndept Ltd., in a memorandum to the Sales Department, who consider that they will interest many Radio enthusiasts. Accordingly, by permission of the Chief Engineer, the memorandum is printed exactly as received.

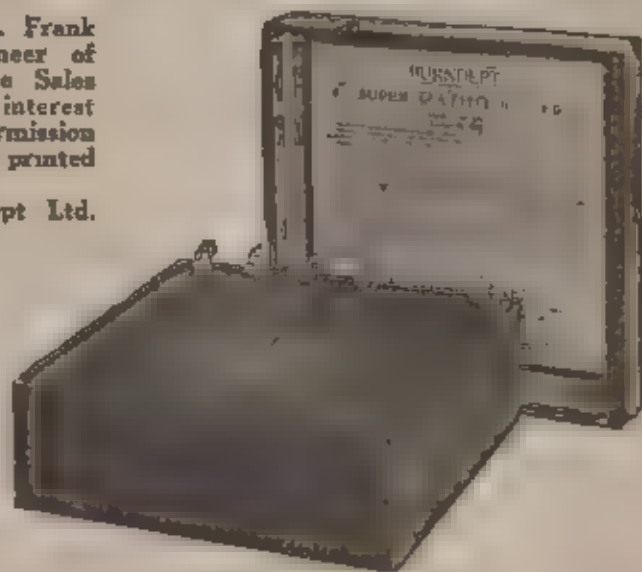
Sales Department, Burndept Ltd.

**I** WANT to impress upon your Sales people that High Tension Batteries have given us more trouble during the past year than any other component: the reason is simple, . . . the cells inside the average H.T. battery are too small for present day needs. Most batteries designed during the war, when light weight was more important than long life, were quite good enough a couple of years ago, when we listened on our two-valve sets to an occasional transmission, but as we now sell four or five-valve sets, which are perhaps used four hours regularly every day, we must stop putting small cell batteries into these sets. I have made up my mind that in future, this Company is going to sell one kind of H.T. battery only, and that it will be so large and so well made, that it will last for nearly a year, but because it is large it can't go inside sets, so all our designs are being changed to permit of external H.T. batteries. That makes the set lighter too, and keeps the inside free from corrosion from leaky electrolyte.

The average H.T. battery is made of small cells weighing about 7oz. each. In the new Burndept battery, the cells weigh about 4ozs. The average battery is not a very attractive piece of work and is generally greasy so that one needs a nice looking case to keep it in. The new Burndept battery is strongly casioned in a box which has the appearance of polished mahogany.

With our friends, Siemens, I have been working on this battery for months, and between us we have produced something so good, that as soon as it becomes known, it will be recognised on sheer merit as the only H.T. Battery worth buying. As it is a Burndept-Siemens product, designed by me, it will be obtainable only from us and from our agents.

I will now describe the battery in detail. The case is of



very stout and strong composition covered with special polished mahogany finished coating, with a lid to match. The over-all size is  $9\frac{1}{2} \times 9\frac{1}{2} \times 3\frac{1}{2}$  inches, and there is no external printing or marking. On removing the lid, the top of the battery is seen to be covered with a new hard insulating compound, dull red in appearance, perfectly smooth, practically unbreakable. Rising from this surface are five very strong brass contacts which are clearly marked, 20, 45, 48, and 50 volts. The battery is intended to be used normally to give 45 volts which is the proper operating voltage for all High Frequency and Detector Valves of the popular dull emitter type. It is intended that, as the battery ages and the voltage drops, it may be kept up to the full 45 volts by moving the connection successively to the 48 and 50 volt positions; in this way the battery will retain its full rated voltage of 45 until the very end of its life. When higher voltages are required for Power Valves, two or more batteries should be joined in series.

On test the new battery proves to be absolutely noiseless; this is due firstly to the care used in making the cells (every zinc is mercury amalgamated, every seam is run over with melted rosinite and special care is taken with the demagnetizer), and secondly, to the very high insulation of the battery which is made in an inner container and flooded with paraffin wax, and then is placed in the outer container, which is insulated with our new compound. The battery actually weighs 12½ pounds, and on account of its size and quality you can safely tell our customers that

it will operate a five-valve set four hours a day for at least 8 months—privately it is certainly good for a year.

As I am afraid that battery purchasers do not invariably receive absolutely unused batteries, I am having these batteries

packed and sealed individually each in a strong carton, so that they will reach the customers untouched.

In future, Burndept Ltd., will not deal in or stock any H.T. batteries (except those required for replacement in sets sold) other than the new battery, as that I think is the best way of making the public realise that the new battery is like all our other products, in a class by itself.

The official name of the new battery will be "The Burndept Super Radio Battery," 45-50 volts, catalogue number 202, price £1:4:0. F. PHILLIPS

## BURNDEPT

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*The Name to Know in Radio*



*Result of  
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experience*

## *Young Bill was out for blood!*

Being of thoroughly British temperament he has no use for words and can find no voluble arguments. When his pals refused to believe his Brandes 'phones were best their wordy protests perplexed him. He could not explain why "*Matched Tone*" made such a difference, so he just waded in and tried to give 'em a hiding all round. When Father heard about it he was secretly pleased but suggested "Brandes" could speak for themselves. So Bill held a home demonstration and now his friends are certainly inclined to agree after hearing such sweet-toned reception. See now the smile that disturbs his face.

*Ask your dealer for Brandes.*

**25/-**

BRITISH MANUFACTURE  
(A.B.C. Stamped).  
Manufactured in Slough, Bucks.

*Matched Tone*  
TRADE MARK  
Radio Headphones





# Louden



## Columbus and the egg

Missing the obvious is a fault most of us are guilty of at some time or other and valve designers have proved no exception.

One of their chief aims has been to eliminate "mush," that roaring or hissing sound, which so often spoils what otherwise would be perfect reproduction.

It was found that "mush" was due to objectionable charges of electricity congregating near the anode and interfering with the electron stream.

All sorts of experiments were tried. Some increased the volume but at the expense of purity; others were free from distortion but still had "mush," and so on; and we seemed as far off as ever from

our ideal valve, giving ample volume, no distortion and no "mush."

Then suddenly came the obvious solution. We simply made a way of escape for these objectionable positive charges—we made the anode like a spiral and immediately we got silver clear reproduction with plenty of volume.

It has been decided to put the Silver Clear Loudens on the market at the extraordinarily low figure of 10/-. This represents a certain faith on our part. To justify it the Loudens must sell in enormous quantities.

But we cannot pretend to be taking much risk.

Once you have tried the Silver Clear Loudens you will be satisfied with no other.

**Louden  
VALVES**



The Plain Loudens for Detecting and Low Frequency Amplifying. Filament Volts 4.5-5. Filament Amps. 0.1. Anode Volts 40-50.

**10/-**

The Blue Loudens for H.F. Amplification. All Loudens are silver clear and free from "mush." The current consumption is low and the life long.

## Louden Valves - Silver Clear

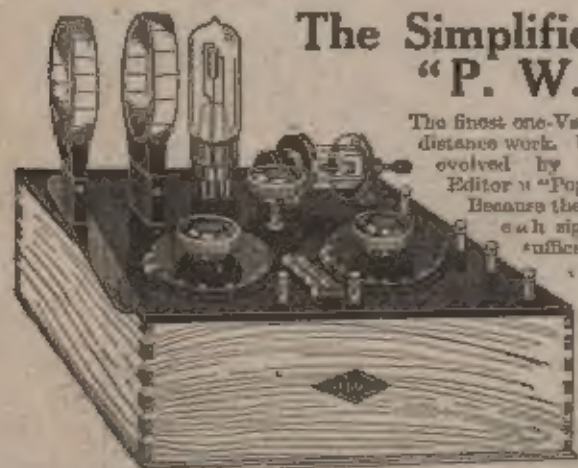
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ADVT. OF THE FELLOWS MAGNETO CO. LTD., PARK ROYAL, LONDON, N.W.10.



# These Super Sets— installed free of Charge

**WRITE** to-day for particulars of our new Service scheme in which we will send a technical man up to 50 miles from any of our Branches entirely without cost to you, to instal a new Receiving Set. If the Aerial is not already erected, our man will do this work, too, at a small extra cost. This service is not applicable to Crystal Receivers. Remember our guarantee that every Set will be left in perfect working order entirely to your satisfaction.



## The Simplified "P. W." Set.

The finest one-Valve Set for long distance work. Uses the Circuit evolved by the Technical Editor of "Popular Wireless." Because the valve amplifies each signal twice, it is sufficiently sensitive to receive every B.B.C. Station at good strength on the phones, and if within 5 miles or so from a Station it will operate a Loud Speaker.

Will cover all wave-lengths (including Chelmsford) by simply adding 3 coils. Marconi Royalty paid. **£5-17-6**

## S.T. 100.

The most popular Receiver of the year. At 50 miles from a B.B.C. Station it will operate a Loud Speaker, while from any spot in the country it will pick up all B.B.C. Stations and most Continental Stations on the headphones. Uses two valves, but by the reflex principles employed one valve is used twice. Every instrument individually tested upon an Aerial under actual working conditions. Excluding Valves and Coils but including all Marconi Royalties. **£8-5-0**



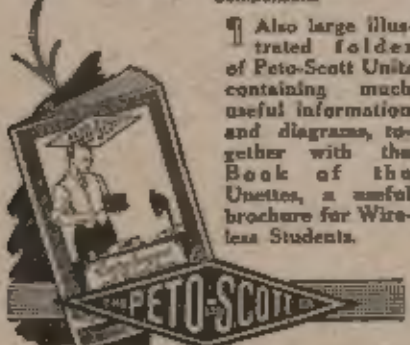
## Peto-Scott Power Amplifier.

Complete with Power Transformer and Power Valves. Gives an immense volume, suitable for open-air summer-time use or for a concert hall. Complete with Power Valves and inclusive of all B.B.C. and Marconi Royalties. **£10-10-0**



## Send for this Radio Catalogue

**4<sup>p</sup>** Contains 48 pages of fully illustrated Details of all Instruments and Components.



Also large illustrated folder of Peto-Scott Units containing much useful information and diagrams, together with the Book of the Unities, a useful brochure for Wireless Students.

All these goods can be obtained from the following branches, etc.:  
**LONDON:** 82, High Holborn, W.C.1.  
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## A MARVELLOUS ONE VALVE SET.

Range of 100 miles under reasonable conditions for Telephony. With this Set you have a guaranteed average range of 100 MILES for Telephony, but it will receive at much greater distances. **72/6** plus 12/6 Marconi Royalty.

This is a Single Valve Wireless Cabinet for 72/6. If supplied complete in every detail, including 1 new type Ediswan '06 Valve, costing 30/-, Ediswan Featherweight phones, costing 24/-, High Tension, Low Tension, in fact, everything complete ready to connect to your aerial and receive all British Broadcasting Stations immediately, for **£8-17-6**, plus 12/6 Marconi Royalty for the complete set.

Order at once. Immediate delivery.

Leather or Pegamoid cases can be applied, rendering the Set easily portable.

## NEW TYPE CRYSTAL SET.

This new type Crystal Set embodies a new type Patent Variometer which allows of the fine tuning essential to loud and clear results. This Set is now supplied with coil to receive the new high-power B.B.C. Station which renders the Set available for reception, and at a distance of about 100 miles. Fitted with plugs for aerial and earth connections.

These Crystal Sets are tested at our Works (40 miles from B.B.C. Station). The set works efficiently from this distance and the maker's guarantee is enclosed in each set.

**20/-**

Post Free.



Satisfaction guaranteed or money willingly refunded if the Set is returned unused and in proper condition within seven days.

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**FLO:** Why, don't you know! There is only one place, and that is

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They do them promptly, and beautifully, and their prices are so reasonable. They never rush them, and sacrifice quality for speed. If you write to them, they will send you a post bag, and price list free.

## If each Crystal cost five shillings

CYMOSITE would still be the most economical crystal even if each piece cost 5/-, because it would give each band and clear reception, and so other crystals would be available for as long. Yet specialists everywhere say that only 5/- per set including several pieces from all dealers in direct from—  
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**THE SUPER CRYSTAL CYMOSITE** IN SEALED BOXES

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Every man enjoys a good smoke and although a good tobacco is necessary it is for more necessary to have a good pipe, and THE BEST PIPE for a good Coal, Sweet Smoker, is THE RADIO CLAY. Manufactured from the finest Devonshire Clay, which, as it should, absorbs the moisture, and

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Extract from the "Wireless Weekly," June 25, 1924.

### THE ALGARSSON ARCTIC EXPEDITION. ELECTRON WIRE IN THE ARCTIC.

A good deal of public interest has been aroused by the Algarsson Expedition from the Thames for the Arctic Circle. After the work is finished in the Arctic, the vessel will return direct across the Atlantic to New York. Their destination is a point some 200 miles from the Pole. She is a small vessel of 24 tons, and there was some difficulty in erecting the aerial. She possesses two masts between which it was quite possible to straddle the aerial in the usual position, because her sails would have fouled it. A downlead between the two masts was entirely ruled out by the arrangement of the rigging. The only possible position for the span of the aerial was between the masts and a point in the bow, the aerial being of the twin type with 5 feet spreaders. The only possible point from which the downlead could be taken proved to be the upper end of the aerial, and a most difficult problem arose as to how this was to be brought down to the level of the deck. It could not be brought in the obvious manner straight down the mast, because it would have interfered with certain of the running rigging, and the only possible route for it proved to be down the steel ratlines, no doubt a very undesirable method, but the only possible compromise in the circumstances. Even after its arrival upon deck, the lead had to follow a somewhat devious route for some distance along under the bulwarks, and then across the deck, and through a skylight. Since a great part of the route of the downlead was liable to be wetted by spray at any time, and also to be submerged at intervals by seas breaking inboard, the question of the type of wire to use for this and for the aerial itself, whose lower extremity was liable to similar treatment, was naturally a serious problem. Remembering the corrosive action of sea water, it was obvious that an extremely durable form of insulated wire was necessary, led to the choice of ELECTRON wire being sold by The New London Electric Works, Ltd. ELECTRON wire has great mechanical strength and resistance to corrosive influences, AND WAS USED FOR THE WHOLE OF THE AERIAL AND THE DOWNLEAD. Extract from the "Wireless Weekly," June 25, 1924.

### THE SECRET OF "ELECTRON" WIRE.

Wireless experts agree that the other waves flow only on the surface or skin of the conductor which carries them. Therefore, aerials which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, TIN, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conductor "Skin."

That each separate strand of wire is painstakingly coated with a skin of pure tin. Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The other waves penetrate the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for earth, and a greatly improved reception will be the result.

EXTEND YOUR PHONES or loud-speaker to any part of the house or garden with "Electron" Wire, which being insulated with vulcanised rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors, in perfect confidence. "Electron" Wire has no equal at ten times the price.

"Electron" Wire is ideal for all kinds of Indoor Aerials, Frame Aerials, etc. There is plenty of scope for experimenting. Try every possible way of erecting, and quite likely some new arrangement will be found which will be of great help to others. The set should be as near as possible to the aerial. Lead in at right angles in one continuous length.

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